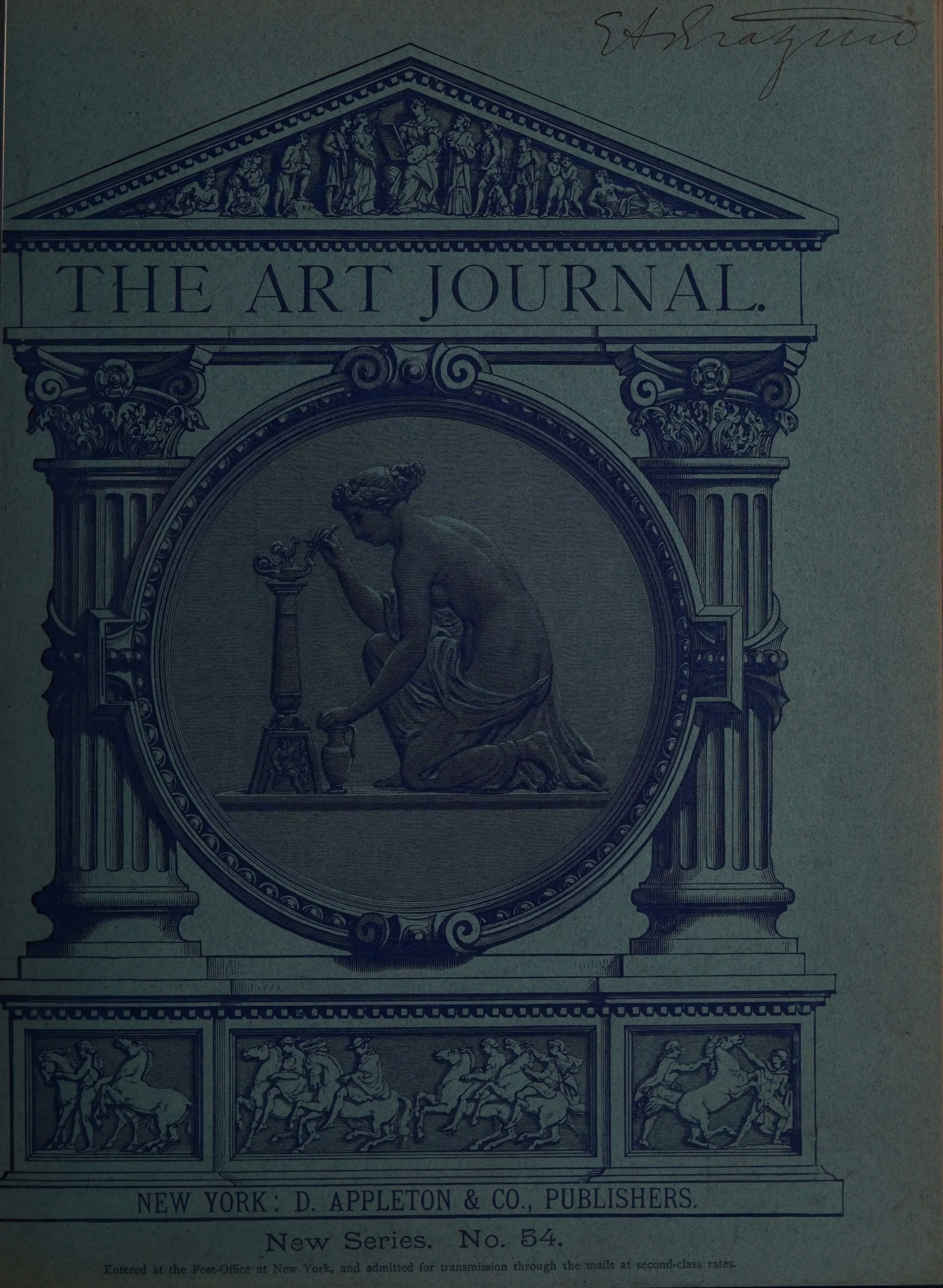


*E. A. H. H. H. H. H.*



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JUNE, 1879.

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# THE NEW ENGLAND GRANITE WORKS.

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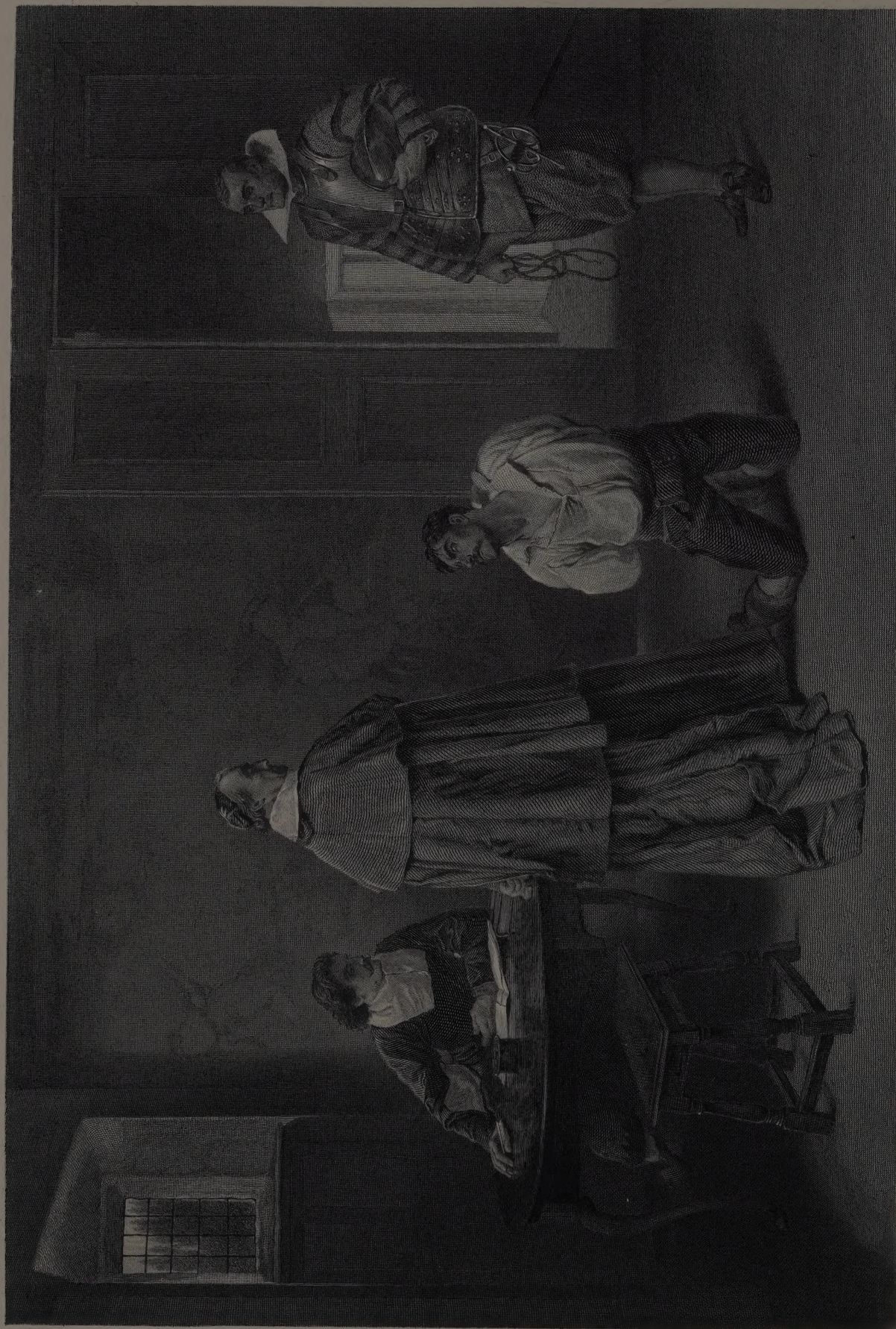
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J. D. LINTON, PINX.

T. BROWN, SCULPT.

THE HUGENOT.





## TIFFANY'S 'AMONG THE WEEDS.'

MR. LOUIS C. TIFFANY is well known as a painter of Algerian and other North African buildings and inhabitants. Few American artists have travelled more. He has crossed the Atlantic five times; has visited Spain, Italy, Switzerland, and England—their principal cities, and most celebrated sights—and

sketched diligently. Crossing the Mediterranean, he has become familiarised with modern life and mediæval and ancient architecture in Egypt, Algeria, and Morocco. Here also his pencil has been very busy, and his portfolio heavy laden. Mr. Tiffany has an eye sensitive to the picturesqueness of old buildings, markets,



*Among the Weeds.—From a Painting by Louis C. Tiffany.*

booths, and alley-ways, and old Arab sheiks and other dignitaries. His treatment of these subjects has made his name known throughout the country. 'Among the Weeds,' which was at the last Water-Colour Exhibition, shows him as an interpreter of rural American life. It is a spontaneous and homogeneous work, genial, naturalistic, and fresh, bright and pleasing in sentiment and handling. Of late he has turned his attention to the interesting and important art of house-decoration, and bids fair to rival the author of "The Earthly Paradise." Mr. Tiffany was born in New York, on the 18th of February, 1848. He studied Art with Mr. George Inness and Mr. Samuel Colman, and also in Paris with M. Léon Bailly. His principal pictures are 'Cairo,' owned by Mr.

Charles Storrs, of Brooklyn; 'The Sub-Treasury at Tangiers,' formerly owned by Mr. John Taylor Johnston, and now by Mrs. John C. Green; 'Geneva, Switzerland,' owned by Mr. Jeremiah Millbank; 'By the Market-Wall,' owned by Mr. Fletcher Harper; and 'Dignity in Servitude,' owned by the Rev. J. Tuttle Smith. To the Paris Exhibition of 1879 Mr. Tiffany sent three works: 'New Chambers Street, New York,' 'The Cobblers at Bonfauk,' and 'The Cathedral at St.-Malaine.' His 'Street Scene near Five Points, New York,' was bought recently by Smith College, at Northampton, Massachusetts. He is a member of the American Water-Colour Society, and of the Society of American Artists, and an Associate of the National Academy.

JUNE, 1879.



## BRITISH PAINTERS.—HENRY BRITTAN WILLIS.



RISTOL has never been famous for her patronage of Art, and yet among her citizens there have been men whose talents were well worth cherishing, and would have amply repaid any support given to them. We scarcely need mention any others to prove the assertion than Edward Bird, R.A., William J. Müller, and James B. Pyne, the famous landscape painters—men of whom any school of artists would be proud, but who owed little if anything to the patronage bestowed on them in the city where they dwelt. Müller and Pyne were natives of Bristol, but Bird, a *genre* painter, was born at Wolverhampton, but removed to Bristol, where he lived many years, and conducted an Art school. To these well-known distinguished painters may now be added the name of Mr. H. Brittan Willis, who was born in Bristol, where his father, an artist of no ordinary ability, sustained a good reputation as a painter of *genre*, portraiture, and animals. With such an example before him, and possessing a strong natural

love for drawing, it did not cost the son much time or labour to acquire from his father the rudiments of Art, and to pass satisfactorily through various elementary studies, till he felt able to enter on the more congenial and attractive practice of drawing from nature, in pencil or crayons, most of the picturesque objects to be found in the beautiful scenery in the neighbourhood of his native place: to this practice, as well as to close observation, no less than to the conscientious drawing of detail and character of each object sketched, however trivial comparatively, his ultimate success may be traced.

Mr. Willis's earliest productions in landscape were scenes taken from Leigh Woods, the river Avon, Stapleton, and other attractive localities between Bristol and Bath; the first picture he sent to the Royal Academy was a 'Scene near Bristol,' exhibited in 1844. His father's residence being near fields abounding with cattle, the young artist would be found early in the morning during the summer months studying the animals, and making notes of the effects of light on them, the landscape, and the



*Morning Rest in Ploughing Time—a Scene in Sussex, near Newhaven.*

sky; but the beauty of sunsets attracted him yet more, and some of his first subjects were tolerably successful renderings of such studies. His youthful productions received their due meed of praise by some local connoisseurs of Art; but that was the extent of Bristol patronage. The practical encouragement bestowed on him was so small that he could not have lived by his profession without parental assistance; for, as we have heard him say, "what was then termed 'patronage of Art' was at a very low ebb in Bristol;" so that he was glad to accept an invitation from an uncle, a merchant in New York, to try his fortune in the "New World." Thither he accordingly proceeded, but after spending the greater part of a year in painting pictures for

a French dealer in New York, and sketching scenery among the Catskill Mountains, on the river Hudson, on the Schuylkill near Philadelphia, at Staten Island, New Jersey, and various other places, the state of his health compelled him to return to England. Once more reaching Bristol, he found his chances of success there had not improved: the citizens either could not, or did not care to, recognise the talents of the young painter; and so, by the advice of an influential friend, who gave him letters of introduction to some leading men in Birmingham, he went there. But good fortune did not attend the remove: he stayed only a short time in the place, and returned home once more. One day, meeting an old beggar in a street of Bristol who



had evidently seen better days, Mr. Willis was so much struck by the sad expression of the man's face that he determined on trying to take his portrait, in which he succeeded so well that it changed, at least for a time, the current of his Art thoughts, and he was induced thereby to practise portraiture, his first life-size portrait being that of a well-known merchant in Bristol. The picture was placed in the window of a frame-maker's shop, and it brought the painter a number of sitters for miniature and life-size portraits, some of which were exhibited in one of the local galleries with considerable commendation. But success and satisfaction, so far as they concerned the artist, however his patrons may have felt, did not go hand-in-hand, for it was not long before he discovered that his temperament was by no means equal to the demands made upon it by his "sitters," so he left this branch of Art for what one would naturally imagine to be a far greater trial of patience and temper; he commenced to teach drawing and painting in a few of the principal families and schools at Clifton and its suburbs, and by adopting as an unvarying rule the practice of not

placing before his pupils any subject of whatever kind but what was from his own hand, they made good progress, and the master himself was learning while he was teaching others. In the intervals between such employment he was at work in his own studio, painting landscape subjects with cattle, in oils, for the exhibitions in Bristol and Liverpool. In the latter place his works found many purchasers; in his native city they met with a moderate degree of success only.

It was about the year 1845 that Mr. Willis came to London, where we find him setting up his easel in Stanhope Street, Regent's Park; and in a comparatively short time his paintings were not only admitted at, but found good places on the walls of, the Royal Academy, the British Institution, and the Society of British Artists. They soon attracted the notice of Messrs. Rowney, of Rathbone Place, who commissioned the artist to produce in lithography a series of rustic figures and animal subjects. The publication of this work was followed by another, a series of views of noted places on the Rhine and the Neckar from sketches he had made in those localities. He also com-



*Ben Cruachan, in the Western Highlands—a Herd of Cattle coming South.*

menced, at the Clipstone Street School, painting draped figures from the life, and he subsequently joined the school attached to the Society of British Artists; but, as this latter school did not live longer than one or two seasons, Mr. Willis, who seems to have been always a diligent student and eagerly embraced every opportunity of self-improvement, joined the "Sketching Club" at Langham Chambers, which still exists in full vigour.

In 1847 a number of artists, dissatisfied with the treatment their works received at the hands of the Royal Academy, the British Institution, and other public Art Societies then open, formed themselves into an association for the exhibition of their own pictures, on the plan of each artist being allotted a certain space on the walls of the gallery on payment of a certain sum, according to the place assigned to them; this was determined by lot. The project was fully discussed in the Art Journal at the time, as well as in the public papers generally, the balance of opinion being much against the success of a scheme which, by implication, came before the world as an exhibition of the works of a body of men whose productions were held but in light

esteem elsewhere. However, the first exhibition was opened in May, 1847, at the Egyptian Hall, Piccadilly, under the title of the "Free Exhibition," visitors being admitted without payment. The works gathered together on that occasion were in number rather more than two hundred, and among the artists who contributed were many whose talents were of no contemptible order, and whose names have since been recognised in the annals of Art, as Rothwell, Peel, McLan, H. P. Parker, J. L. Bell, Oliver, C. Lucy, Inskipp, R. S. Lauder, R.S.A., and others; but it was quite evident that these painters had not sent in their best works. Still the project was so far successful that by the end of the year the society had augmented its number from about forty, when it was first started, to one hundred; and the sum of £800 was subscribed towards the erection of a suitable gallery. This, however, was not done, for in the next year the "Free Exhibition," as the society was now called, was opened in the building known as the "Chinese Gallery," Hyde Park Corner, with nearly six hundred works of all kinds. In 1849 it again changed its title, and opened under the most favourable



prospects, and with a considerable increase of members, under the new name of "The Hyde Park Gallery." The next year the society removed to a gallery it had erected in Regent Street, opposite the Polytechnic Institution, and altered its name to the "National Institution," or the "Portland Gallery." The society, under one or other of these titles, held on, through good and evil report, till the year 1861, the last year its doors were open, when it collapsed, no one knowing exactly the why or wherefore, the public only hearing that it was owing to some disagreement among the directors. We have been tempted to extend the remarks upon the society thus far, because some of the best early works of Mr. Willis were exhibited in its galleries, and among them one of the pictures here engraved: he was elected a member soon after its foundation. Landscape painting always preponderated largely in the contributions to the annual exhibitions, and some of Mr. Willis's artistic friends, members of the society, advised him to give his attention exclusively to animal subjects, in order to present greater variety at the exhibitions. As he had always introduced groups of cattle and figures rather

prominently into his landscapes, he found no difficulty in at once acting on the suggestion, and his first purely animal subject was exhibited at the Portland Gallery in 1856: it was simply called 'Evening,' and showed a group of cows settling down for the night upon a bit of pasturage, past which flows a wide and deep river. Our remarks upon it at the time were, "We could have scarcely believed that a small society of cows could interest us so much: it is the best cow picture we have of late seen." It had as a companion the work just alluded to as one of our engravings, and called 'MORNING REST IN PLOUGHING TIME—A SCENE IN SUSSEX, NEAR NEWHAVEN.' Many of our readers, doubtless, know well that oxen are used very extensively in that county for agricultural and other draught purposes, and here we have a team of those animals occupying prominently the foreground of a flat and unbroken stretch of landscape by the seashore, and resting for a short time while the ploughmen are at dinner. The cattle are capitally drawn, their heads especially so, and the successive tones of their coats are so skilfully managed with regard to perspective gradation that



*A Fall-out by the Way.*

each remoter animal clearly holds a position farther from the eye. The picture, one of the highest excellence of its class, was purchased by a gentleman of Sydney, Mr. Mort.

In 1859 Mr. Willis resigned his place as a member in the Portland Gallery, and sent his pictures elsewhere for exhibition, to the Royal Academy and the Suffolk Street Gallery. He continued to paint both in oils and in water colours for these institutions and some of the northern provincial public galleries till 1862, when he was elected an Associate of the Old Water-Colour Society, and in the year following was advanced to full membership. Henceforth he has almost exclusively limited the exhibition of his works to that gallery, in which they form a welcome and most pleasing variety. It was in this room that another of the pictures we have engraved was hung; it had for a title 'BEN CRUACHAN, IN THE WESTERN HIGHLANDS—A HERD OF CATTLE COMING SOUTH.' Here both landscape and cattle are treated with much truthfulness of natural characteristics, the cattle being so skilfully arranged as to carry the eye almost imperceptibly to the rearmost of the herd turning their backs on

their native pastures to end their lives, as is most probable, in a more genial soil. The picture is most carefully painted: it was sent for exhibition to the Paris International Exposition of 1867. Our third engraving, 'A FALL-OUT BY THE WAY,' is also from a drawing exhibited in the gallery of the Society of Water-Colour Painters in 1867, and was purchased by Mr. George Bolton, late of Gordon Square. The scene was sketched in the Western Highlands, and it seems, like the last picture we have described, to show "a herd of cattle coming south." However this may be, here are two noble bulls in deadly conflict for mastery and the leadership of the herd. Locked together by the heads, and pawing, in rage and with gigantic strength, the ground under their hoofs, it is evident that, unless separated, it will be a death struggle between them: the thunder of their roar appears almost to strike their companions with fear. The combat is most spiritedly presented. Mr. Willis's bucolic representations had by this date reached a point of perfection which, of its kind, could hardly be excelled; to attempt any specific allusion to them would be a task beyond our allotted space.

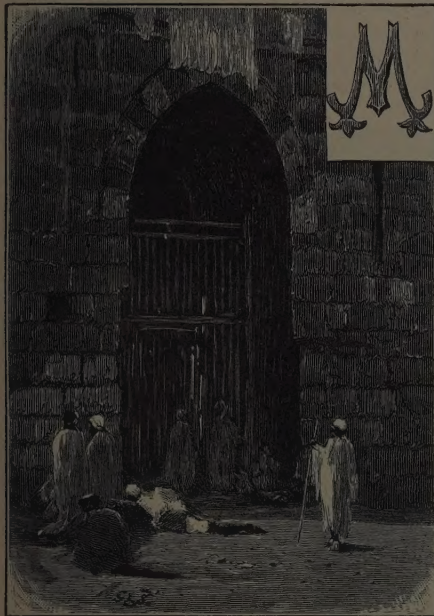


## THE LAND OF EGYPT.\*

BY EDWARD THOMAS ROGERS, LATE BRITISH CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.

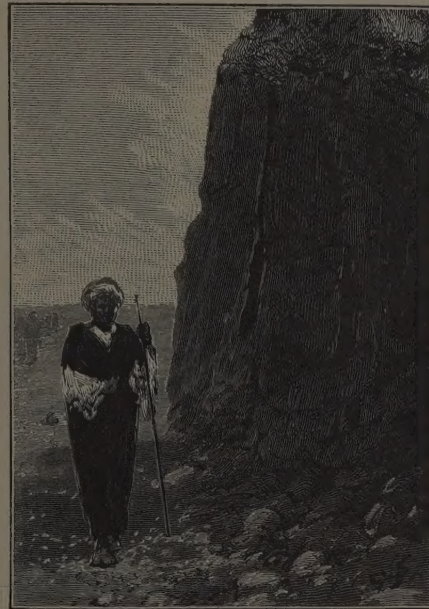
## CHAPTER V.

*Entrance to Fountain in Mosque Taloon, Cairo.*

ANY days before the commencement of the great fair at Tantah there are signs of preparation for it. All the fields and open spaces in and around the town are occupied by tents belonging to certain district or village sheikhs and their followers, to sects of dervishes and numerous guilds, every one of whom knows the exact spot which custom has from time immemorial allotted to the encampment of his family or

retinue. Any infringement of this right is most jealously resented. Besides these temporary residences, there are streets of tents

for the sale of wares of every description, and on the outskirts of the fair are open spaces, surrounded by booths, for the sale of

*The Shadow of a Great Rock.*

horses, camels, oxen, and sheep. Another part is devoted to

*Sketch en route between Suez and Ismalia.*

the sale of wheat, barley, beans, and other produce. Formerly

a brisk trade in slaves was carried on at this fair, but, under the enlightened rule of the present Khedive, this traffic has been suppressed.

\* Continued from page 140.



To the greatest of the three annual fairs, that held in August, people flock from every part of Egypt, sometimes travelling for several weeks before reaching their destination. Whole families come together, jogging along the sultry roads, the women and children mounted on camels, others on donkeys, whilst some are walking, bringing with them perhaps all their household goods and chattels. The guilds arrive in processions, preceded by their respective banners and one or two musical instruments. Even when villagers are in the extremest poverty, and deep in debt, they still find the means of visiting this fair; they all seem to rejoice, and for a time to forget all their troubles, under the shadow of Seyyid-Ahmed-el-Bedawy.

During the daytime flies swarm and buzz to an extent hardly

to be conceived by those who have not been present at a place of concourse in Egypt during the summer. For this reason the evening is the best time for visiting the fair, and, moreover, the tents and shops are then brilliantly illuminated with lanterns, chandeliers, and cressets, and the whole place is teeming with life, the streets being so crowded that only very slow progress can be made.

In the tent of the Rafâi dervishes a *zîkr* is performed by members of the order. They wear no distinguishing dress, and belong mostly to the poor artisan class. They stand in a semicircle, and ejaculate the name of "Allah! Allah!" at every movement of the body, which is swayed from side to side. One seated near the sheikh chants in a melodious tone, and occa-



*Prayer Time in a Mosque, Cairo.*

sionally sings out a sentence in a higher key; and the ceremony is generally continued till some of the performers are utterly exhausted and fall down in a state of epilepsy.

In another tent the Mowlawi dervishes, wearing their sugar-loaf felt hats and their bell-shaped weighted skirts, waltz steadily and persistently to the sound of a flute and kettle-drum. In another the Nakshabendis perform their peculiar *zîkr*, allowing their long waving hair to sweep the ground in front of them every time they bend forward to repeat the name of "Allah," and as they regain their upright position they utter a low groan.

In the well-illuminated tents of the better class of village sheikhs notable visitors are entertained with pipes and coffee. In another, for admission to which a small fee is charged, a

band of Gallas from Abyssinia perform their war dance and their native music. One of these has hundreds of gazelle or goat hoofs suspended by thongs to his waist, and, as he wriggles to the time of the music, they rattle against each other, making a peculiar whizzing sound, *shrsh—shrsh!* Another plays on an Abyssinian harp, somewhat resembling a lyre, ornamented with ostrich feathers, and another on a curious drum, while their shouts and shrill cries, accompanied by wild gesticulations and panther-like bounds, form a remarkable chorus to the low monotonous song.

Stalls for the sale of dates, sweetmeats, nuts, confectionery, and roasted chick-peas abound everywhere, and are liberally patronised.



During this festival the native women are allowed a latitude in the use of their face veils, which would be considered quite indecorous at any other time of the year. Indeed, it is asserted

that even respectable women, following a custom of immense antiquity, abandon themselves to sacrifice on the altars of ancient mythological gods and goddesses whose names are no



*Old Windmill, Cairo.*

longer known to them. Dancing girls exhibit themselves in their most licentious gestures, and female singers attract the profligate by their voluptuous songs. Keepers of cafés vie with

each other in obtaining the services of the most attractive members of these professions, and the nights are devoted to the most immoral orgies.



*Interior of Basin, Dockyard, &c., Suez.*

The procession on Friday is composed of a general gathering of all the officials and heads of the communities of dervishes, who repair to the mosque, and there attend the weekly prayer.

The saint's helmet and other supposed relics are exhibited by some of his descendants. A band of assumed pretenders to the inheritance attack those in possession, and a sham fight



*Suez—Dredging Machine for Canal, and Terra Plain.*

ensues. The procession includes a number of masqueraders, who mimic the officers of state and of justice in an exaggerated and humorous manner, simulating bribery and extortion, to the great amusement of the crowd.

On leaving Tantah the train still passes through richly cultivated land, and next stops at a village called Birket-es-Sab, on the bank of an important canal. During the short stay here it is amusing to watch the crowds of peasants, with their camels,



donkeys, sacks of produce, furniture, or other belongings, being ferried across the canal in a large flat-bottomed barge. This barge is moved to and fro by simply hauling on a strong rope, which is stretched across the canal, the ends being securely fastened to stakes on each bank.

Here at the station dirty, dusky little village children dance and sing to the occupants of the carriages, and vociferate loudly for backshish.

In about a quarter of an hour the Damietta branch of the Nile is crossed by an iron bridge, and then the train soon stops at the Benha station. Here is the junction of the branch line to

Suez, and the station is frequented by coquettish-looking peasant girls, who offer cold water in earthenware porous jars, fruit—especially oranges when in season—eggs, bread, &c., to the thirsty, dusty travellers. Near to this village are the ruins of the town of Athribis, where very interesting relics of the Ptolemaic period are found in the mounds of crumbling brick.

Soon after leaving Benha the train passes through the Kalioub district, and the scenery in every direction increases not only in interest, but in beauty. The mountains which enclose the Nile seem to rise higher and higher as the train rushes onwards, and the familiar outlines of the Pyramids of Gizeh are just discernible



*Scraps from my Sketch Book.*


in the south-west. The position of Cairo is discovered by the appearance, far away in the distance, of the Citadel and the great dome and graceful minarets of the Mosque of Mohammed Aly, crowning a rocky promontory of the Jebel Mokattam, which may be called the Acropolis of Cairo. On the left are villages, here and there made picturesque by groups of palm-trees, and villas, and one or two viceregal palaces, surrounded by large gardens; beyond these the sandy desert is seen extending to the horizon. On the right, beyond the Nile, the fertile plain is dotted with towns and villages to the foot of the Libyan hills, while near at hand are the pleasant plantations,

carefully cultivated gardens, and stately avenue of Shoubra. As the train glides on through this shady suburb, glimpses of the Pyramids are occasionally caught between the trees.

Arrived at the important station of Cairo, the traveller will see crowds of donkeys, donkey boys, and hackney carriages for hire, whilst a motley group of porters, interpreters, guides, and hotel touts eagerly press their services upon him. By one means or another he proceeds over the canal bridge on well-macadamised roads, across the tastefully arranged gardens of the Ezbekiah Square, to one of the several hotels.

(To be continued.)

THE BATTLE OF TRAFALGAR.



N Italian artist, the Chevalier Eduardo de Martino, painted in four distinct portions the Battle of Trafalgar. Having himself served as an officer in the Italian navy, and the British Admiralty having placed at his disposal drawings and models of the ships which took part in the battle, the Chevalier has been able to reconstruct on canvas the hulls, and reproduce the spars and rigging, of all the principal vessels, and thus give historic value to his series of representations. He has drawn, moreover, upon the best authorities—English, French, Italian, and Spanish. No. 1 shows Admiral Collingwood, in the Royal Sovereign, breaking the enemy's line and passing the stern of the Spanish flag-ship Santa Anna, drawing from the lips of his observant chief the laudatory exclamation, "See how that noble fellow, Collingwood, carries his ship into action!" We see

the water splashed up by the dropping shot, but not a breath of wind flutters the canvas. No. 2 exhibits the Victory alongside the French ship Redoubtable, from the mizzentop of which the shot that killed Nelson was fired. No. 3 shows the Achille on fire, and the water with its wreckage all ruddy with the blaze. It was during the turmoil and agitation of this supreme time that Nelson, in the agonies of death, put the well-remembered query, "Well, Hardy, how goes the day with us?" In No. 4 we behold disabled ships making, on jury-masts, what sail they may, under clouds that are already lowering and before a wind that will by-and-by rise into a gale. The setting sun looks upon much havoc and wreck; but the battle is won, and not only Nelson, but every man, has done his duty. These pictures are full of life and incident, soberly and manfully painted, without trenching upon the unnecessarily sensational.











## AMERICAN DOMESTIC ARCHITECTURE.\*

## II.



ET us suppose, now, that our architect is called on by a man of moderate means to design and execute "a little country-house" for him; not, however, to be occupied merely in summer, but one for winter use also. Our householder wants, on the main floor, a parlour, a dining-room—which will also be used to some extent as a sitting-room, and for children too advanced for the nursery—a library, and a hall "running clear-through." A china-closet attached to the dining-room will be enough in the way of pantry, his wife tells him. "A regular butler's pantry" will not be required, for there will be little entertainment outside of the family; and, for the same reason, the dining-room need not be a large one. Yet, they would like it and the parlour so arranged as to make the most of the whole space, in case of company occasionally. On the floor above they want as many bedrooms as possible—the principal one to have a dressing-room attached—and in the basement the usual accommodations for cooking, washing, storage of fuel, &c. As regards the relations of rooms to the points of the compass, his only directions are that the parlour and library should have an outlook toward the east, the finest prospect being in that direction. He wants a "plain, square house," built of wood, as being the cheapest material; for he does not care to have "the whole thing" cost over five thousand dollars. But, as the site he proposes for it is a very fine one, high up on a point of land overlooking a railroad, he would like to have a tower which would be conspicuous from the cars. He has travelled in France, and has a great admiration for the round towers of French châteaux. In fact, he has a predilection for French châteaux, as a whole. Would it not be easy, without much additional expense, to put up a tower on the most conspicuous angle of the building? Could not the architect, indeed, manage, without going outside of the specified limits, to give the entire building the air of a French château, and also to throw in a bay-window to the drawing-room, and a servants' staircase from the basement to the top story? His eastward view is superb, and it would be most charming to let the eye sweep the horizon at all points from the ample accommodations of a bay-window.

Our architect sympathises in his employer's admiration for many of the French châteaux, but hints that, in projecting an American dwelling-house to cost not over five thousand dollars, it may not be prudent to take Pierrefonds, or Chambord, or Amboise, as a model. He suggests that the thin enclosures of wooden construction are very inadequate to the exigencies of a French or any other castle, and that the tower alone of a very moderate château, if in brick or stone, would be apt to absorb the larger portion of the proposed appropriation.

He concedes a bay-window, or its equivalent, for the drawing-room as a desirable and comparatively inexpensive addition to a residence of any grade. He also concedes that back-stairs secure privacy to the main staircase, and that the family and guests who frequent the latter are saved from the incursions of servants and noisy children; and from possible occasional *contretemps* incident to the regulation of the bedchambers; but, even if the question of increased expense be left out, as a secondary consideration, he thinks two staircases not at all essential in a house of the proposed moderate grade, where neither servants nor the formal entertainment of many guests will be likely to abound.

He says, too, that the testimony of the female heads of small or moderate country households is entirely against basement-kitchens. In houses of the character under consideration there are not likely to be employed more than two female domestics, and one man, as coachman, gardener, and *factotum*, whose duties lie almost altogether outside of the house. The difficulties which ladies experience with their servants, even in the cities, are notorious; but they are small compared with the formidable ones that are apt to fall to

their lot in the country. A handmaiden craves society, like her betters, and, being in a great measure debarred from it in the country, she easily becomes discontented; and, after having received a costly education from her harassed employer in the functions she professes, but of which she is likely to be quite ignorant, she "gives warning" on the slightest provocation, tramping off, bag and baggage, without the slightest regard to the convenience of the mistress and her family. When Cook has made her exit, the chambermaid, bereft of the companionship and sympathy of her own sex, becomes, in her complete loneliness—unless it happens to be tempered by a flirtation with Coachman John—still more lonely, and "a maiden all forlorn" with a vengeance. The Parthian arrows left behind by the retreating cook, in the shape of condolence, advice, and a carefully summarised estimate of the mistress's character, rankle in her gentle bosom, and she speedily follows suit, leaving her lady to her own devices, the tender mercies of the occasional char-woman, and a fortnight's daily journeys to



Figure A.—Ground-floor.

town, and haunting of intelligence-offices, in search of more raw material; with all that such a search implies—the cross-examination and badgering from independent and critical Biddydom as to "convayniences" and the assured kitchen and laundry luxuries, usual in the "first families," with whom only, as they candidly assure you, they condescend to serve. It is, then, a matter of no small importance to the whole family, and of daily and hourly consequence to the happiness, and even the health, it may be, of its female head, that every precaution should be taken in the way of securing the domestics all reasonable conditions of contentment. And, though it may seem, to those who of right spend their lives above stairs, almost incredible that any satisfaction to the gregarious instinct should be derived from merely seeing through the windows the passing vehicle or the approaching visitor, and that, even if it be so, it is straining a very small matter to undue proportions to make it the subject of serious consideration, it is, nevertheless, true that much of the comfort of a small establishment depends on the moods of its servitors—that moods are irritated or assuaged according to the sagacity with which they are recognised and treated—and that the "cellar-kitchen" is an object of abhorrence to the average country domestic, not on the score

\* Continued from page 62.



of the real or supposed superior wholesomeness of the kitchen aboveground, but mainly from the impulse of the social sentiment, though the feeling of additional security and of *pseudo* equality by being on the same floor with the family has also frequently something to do with it, no doubt.

The objection is sometimes made that a kitchen should not be on the same floor as the living-rooms, because, if it is, the latter are liable to be filled with the disagreeable odours and fumes arising from the cooking; and it is insisted that, if such an arrangement must be made, the kitchen ought at least to be far removed from them, as is the custom in England and other parts of Europe, while in the Southern portions of our own country it is—or was—frequently placed not only at a distance, but in entire isolation from the main building. That is true, but presents no argument against the propriety of placing our kitchens in close contiguity to our dining-rooms and other family apartments. The large equipage of servants usual in England, where wages are low, and the

exclusive habits of the upper classes fixed in stiff and exigent grooves, which demand the receipt of much service, and the surplussage of house-slaves, that used to prevail in the Southern planters' establishments, not only made the saving of labour in the way of carrying the dishes from kitchen to dining-room and back a matter of no consequence, but rendered it very desirable to secure a long distance between the family-rooms and the noise and clatter of troops of domestics gathered together in their own quarters. As to the danger of the viands cooling *in transitu*, that is easily prevented by the use of braziers, or hot-water under-dishes. Another reason why it is important, in England, to separate the family quarters from the kitchen by a wide space is, that the English atmosphere is humid and heavy, and retains vapours and odours a long time—the disagreeable scents of the kitchen as well as the sweet ones of the garden and lawn—while in our climate the atmosphere is so dry and volatile that a noxious vapour or gas must be very strong indeed which is not quickly dissipated by its prac-



Figure B.—Staircase, etc.

tically non-absorbent qualities. The intervention of a pantry or passage between the kitchen and family quarters is all that is required to preserve the latter from culinary contamination.

Our architect also gives it as the result of his experience that a square form to the plan of a house does not necessarily minimise the expenditure on its construction, while it is very likely to prevent opportunities for picturesque effect. But there is an even weightier objection. Where the scheme comprehends more than two rooms of constant family resort, as for instance, in addition to the inevitable dining-room and parlour, or drawing-room, a second drawing-room, a library, a study, a boudoir, a morning-room, a music-room, a billiard-room—any or all of these—it is impossible to secure the more desirable aspects, as regards the points of the compass, to all or to the majority of the family-rooms. In summer the breeze is almost always from the south, and, when it is not, it oftener sets from due west or due east, or from southeast or southwest, than from the north. The consequence is, that during the torrid weather of June, July, and August, the rooms and verandas looking toward the south may nearly all the time be fanned by a

delightful breeze, while the north side of the house may be sweltering in the dead calm of a tropical temperature. In winter, on the other hand, the sun in its southerly course, from east to west, pours its rays nearly all day into the southerly rooms, and often preserves a genial or bearable temperature therein, while an hyperborean atmosphere prevails in the north rooms that are not artificially heated. The sun is the great life-giver, reinvigorator, and disinfectant of the world, and it is well worth while to regulate the outside lines of a house with reference to the insertion, in every important room, of at least one opening looking toward the south, and to give the eastward and westward outlooks the preference over that toward the north. In the crowded streets of our cities it is of course impossible, except here and there, on the corners of intersecting streets, to carry out a house with full reference to the points of the compass. Nor is there the same necessity to guard against the northern blasts of winter, owing to the mutual protection against them afforded to dwellings from their immediate juxtaposition or close contiguity. But where land is plenty, and the site is an open one, as in the country, ignorance can be the only



excuse for overlooking measures so important to health and comfort. It is also much easier to gain independent access to many rooms in an elongated plan than in a square one, the former giving opportunity for a continuous corridor, on which may be opened every room of a whole *suite*, while the square plan will afford no such facility. For these reasons our architect argues that the most suitable outline for a country-house of over two living-rooms to a floor will approach an oblong, running east and west; and that, without purposely making it irregular in a strife after picturesque effect, irregularities will naturally occur in deference to the law of a proper outlook, which irregularities will at once afford opportunities for picturesque treatment and present their own *raison d'être*.

Our client, on the strength of these representations, evidently grows weak on the square point, but dodges for the present the question of building a French château for five thousand dollars. Would not the architect like to look at the site proposed for the

house before commencing the designs? He would find it a very commanding one. A structure set on it would rise up above everything surrounding it, and be visible for miles, from the railway and the surrounding turnpikes. It would inevitably be "a card" for the designer. The *arrière pensée* of all this is not particularly occult, but our architect merely, and with placidity, answers that it is especially desirable, according to his experience, that the site, with its topography, its aspects to the points of the compass, its surroundings, and its prospects, should be carefully studied by him before he puts pencil to paper. After a number of incidental questions and answers, this opening interview terminates in an appointment for employer and professional adviser to meet at the proposed site, along with a surveyor.

A few days after, not only the site for the house, but the whole acreage in which the site is embraced, has been carefully paced over by the architect, in company with the proprietor and surveyor; and the architect, without exacting from his employer the expense



Figure C.—Parlour.

of a detailed survey, in which the levels, every few feet apart, of the whole surface of a territory are ascertained, and submitted in exact figures to paper, in the shape of a regular topographical map, has pointed out to the last-named functionary the special points here and there in the lay of the land, of which it is desirable that the level should be indicated for the use of the architect in his office-work, while studying the foundation lines for the proposed house, the contour of the contiguous ground with reference to the disposition of the out-buildings, and the roads, paths, lawn, trees, and shrubbery to surround it, as well as and not least to the adaptabilities of lookout towards the distant prospects. For it is obvious that if these matters are not studied, and harmonised with the house itself, from the start, it will be impossible to contrive the whole scheme of dwelling and grounds so as to secure the best attainable results in the way of out-door service, orientation—if that term may be used in relation to a secular structure—approaches, ground-decoration, and views. In the case of a town-house, a great part of its value consists in its approaches. Transplant a "palatial brownstone mansion," as the newspapers phrase it, from the Fifth Avenue to the Five Points, and it will not command any rental whatever in its normal condition of accommodation to the habits of a single, wealthy family. The case of a country-house,

intended for refined occupants, with rural tastes, is still stronger. Not only the immediate approaches, and the middle-distance surroundings, but the farthest prospects, enter largely as active elements of value. In our climate especially, where so much of summer life is spent on veranda and lawn, a country-house cannot be said to be fairly designed in which greensward and summer-house, and flower-garden, with grounds and other facilities for croquet, archery, or lawn-tennis, copse, and arbour, distant view and look-out-station have not all been treated, from the start, as extensions of the rooms inside, and with careful reference to the relations of each with all the others.

Nor is it alone as regards the undivided elements of beauty that the *entourage* of the dwelling must be studied. The well-digested scheme of a rural or suburban estate must take equal cognisance of whatever the habits and means of the proposed occupants may call for, in the way of the out-door service of stable and barn, of vegetable-garden, and drying and bleaching ground, of well and ice-house, and in many cases, where estates of high-class are concerned, of farmer's house, and porter's, and gardener's, and coachman's lodges, and labourers' cottages, of greenhouse and gas-house, and tower with wind-wheel for raising water. None of these appliances, however homely, can, when considered a deside-



ratum in the scheme, be overlooked or slighted. Their practical importance, the daily and hourly use made of them, their very dimensions, their length, and breadth, and height, render it impossible to put them—or all of them—out of sight, even if it were desirable to do so, which it is not; for they add to the importance

of a place, and, with skilful treatment, they add no less, in whole or in part, to its æsthetical attractions. Judicious handling, the proper placing of each, a trained appreciation of opportunities in the direction of natural or factitious topography and drainage, a discreet resort to trees and shrubbery in the way of whole or par-



Figure D.—Library.

tial planting out, may convert most of these desiderata into positive beauties. But, in any event, they must be accepted and wrought congruously and æsthetically into the general scheme.

The architect finds that his employer has not overrated the position, and that the site which he has had in his mind—a promontory of land near one corner of the estate—is not unsuggestive of such a one as might have been chosen, in the feudal times of Europe, for the half-military residence of some nobleman. The finest prospect is towards the east, where lies stretched out, for many a mile, a wide valley, rich in woodland and sward, and traversed, at the foot of the long hill, which the estate crowns, by a railway, along which cluster, in groups or singly, the villas and cottages of well-to-do people. A winding lake, its borders fringed with trees, and its surface skimmed by several boats, lies in a plateau in the middle distance, while the ocean, dotted with sail and smoke-stack, gleams against the horizon, and curves southward. From this quarter inland the prospect, though more level and commonplace, is also very pleasing, and closes with the purple haze of distant mountains, sloping eastward to the sea. To the west and north are thick woods, beginning on the estate itself and stretching far back over a plateau, which, even if the timber were cut down, affords no particularly attractive feature of contour or prospect. It is evident, then, from this survey, that the southern aspect presents not only its inherent advantages as regards solar conditions, but that it has the superadded merit of a good view. The eastern prospect, however, is still superior, and this attraction is so great that it will be a question, when the house comes to be laid out, whether sun and breeze will not be partially ridden over in its favour.

This preliminary survey of the ground has also afforded another valuable suggestion to the architect. The proposed site is largely covered with stone, some of it in its natural state; the rest in the shape of a partly-ruined wall—one of those stone-walls which, en-

closing so many small fields in New-England farms, are said to be frequently, in the aggregate of their cost, worth more than all the land they protect. Our stone is not very good, consisting largely of shaly stuff and boulders, but most of the latter not too large for the handling of a single workman, and fit for rubble-work—as walls built up of rough, undressed stones are designated—if not for corner and bond stones and trimmings. (Bond or thorough stones are those which run at intervals clear through the thickness of the wall, so as to bind together those portions of it which are not so compactly built. The trimmings in this case—though generically the term may refer to any material—are the dressed stones with which the doors and windows and other openings or the tops of walls are finished.) A French château of wooden construction—and especially a round tower in that material—is not at all to the architect's mind, and, if his client should insist on playing the republican castellan, these rough stones may come into play at considerably less expense than if the like should pass through several middlemen's hands, or should even be ordered direct from a quarry. The feasibility of such an alternative is not lessened when the owner informs the architect, *à propos* of the necessary stonework for the basement, that there is a quarry within two or three miles of his place, and that he has already ascertained that by using his own teams for hauling he can get the sills and lintels very cheap. The day's ostensible work is finished by the architect marking for destruction some decayed or ill-shaped or superfluous trees in the vicinity of the site.

But, in another sense, the day's work has only begun; for, over the dinner-table, the architect, among his other discoveries, finds that the owner's ambition to secure a French château at the cost of an American cottage remains as impregnable seemingly as some of his admired prototypes were before the modern inventions of military engineering; and he employs some argument and persuasion to induce a more moderate frame of mind. Finally, as usual,



where each party is moderately reasonable, and sees the necessity of arriving at a practical result, a compromise is effected. The architect continues to repudiate the French château; but, on condition that the owner will enlarge his limit of cost, engages to see what can be done in the way of a wooden house with a low tower.

Here is a diagram of the ground-plan, which, after a short interval of office-work, he lays before his employer (Design No. 1, Fig. A).

In the case of a country-house, as of any other building, it is usual to project the plans—using the term not in its common generic sense of all the drawings for a structure, but in its technical specific application to those which indicate the horizontal lines, at the floor-level—so that, when one examines the scheme laid down for the ground-story, the principal entrance to the dwelling will be found at the foot of the picture. And this is very natural where, as is also evidently not uncommon, the arrangements are not studied from the primary point of view of the relations of the different rooms to the movements of the sun. But, as—except where peculiar and rare cases call for other treatment—we shall invariably accept this point as the first one to be considered, where an isolated dwelling-house is concerned, we prefer to project our plans or maps—for that, as applicable to very small “portions of the earth’s surface,” is what they really are—according to the old geographical rule, so familiar to our school-days, that “the top of the map is north, the bottom south, the right hand east, and the left hand west.” It may now and then happen that our principal entrance will, for some sufficient reason, open from the south; but, as a rule, we object, where it is optional with us, as in the case of a country-house, to appropriating the most wholesome side of a dwelling for such occasional and very temporary uses as the opening and shutting of an outer door; so we propose to emphasise our sun-seeking proclivities, and give to that part of the map or plan allotted to the south—which, being frontward, is also the place of honour, as it ought to be—the most important divisions of the scheme.

It is not, of course, essential, or even desirable, that the system

of orientation—or southing, we might, perhaps, better say, as we are not speaking of a church-chancel, but of securing a dominant southern aspect for a dwelling—should always be observed with mathematical accuracy. In the present case, as, more or less, in most others, we propose, as shown by the compass-arrow, to turn the southern façade a little towards the east, not only with the object of opening up a somewhat wider extent than otherwise of the eastern prospect to the view from the parlour-windows, and from the balcony attached to the best bedroom above it, but also, on general grounds, for other reasons. There are several additional advantages in this arrangement. The best bedroom will get the morning sun considerably earlier than it otherwise would, and the kitchen and bedroom above it will have some share of that southern sun and breeze of which all the other rooms in the house will have the full benefit. As a rule, indeed, it is well, for these reasons, to set a country-house rather northwest and southeast than due north and south; but, in our present case, the proposed site being the corner of a rocky bluff, the two sides of which assume almost a rectangular shape, we do not propose to throw our house appreciably out of square with the main lines of its natural substructure. Moreover, the children of the house are expected to occupy the dining-room, and the nursery above it, more than any other of the compartments of the house, and it is important to preserve the southward aspect for them as fully as may be.

In accordance with instructions, the drawing-room and library look towards the east, and the hall “runs clear through;” but the plan has not been arranged with reference to a square, any more than the exterior with reference to a French château. The main entrance to the house opens from a porch on the north, through a vestibule, with another door, into the principal hall. Towards the east is the staircase to the chamber-story, which, as shown in one of the interior perspective views (Design No. 1, Fig. B), is well lighted from the north side, and gives occasion for the use of a couple of moderately decorated square newel-posts, and a bit of fanciful but not expensive balustrading. Beneath the staircase is a closet, lighted directly from the outside, and abundantly provided

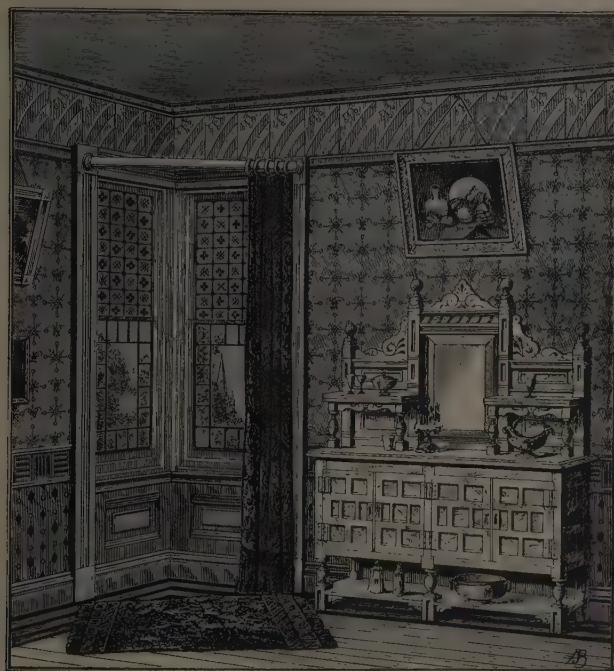


Figure E.—Window Corner in Dining-Room.

with strips and hooks and corners, for the safe stowage of hats, overcoats, and umbrellas—a most useful family receptacle, conducive to children’s tidiness and housewife’s serenity, and to which the traditional rack, with its looking-glass in the hall, for visitors’ use, may be added, if thought desirable. The outer door in the

hall stands open and shows the vestibule and entrance door beyond, the latter having its upper panel filled with glass to light the vestibule when both outer doors are closed.

Advancing, under a wide transom or flat arch from the staircase and entrance-hall, into the extension-hall, which separates the



parlour from the dining-room, while *en suite* with both, we may either step through a window reaching the floor, at its south end, on to the veranda, and so down two or three steps to the lawn, or we may turn aside into one of the two principal rooms. Let us enter the drawing-room. Instead of the ordinary shallow bay-window, with oblique sides in the centre of one side of this room, we prefer a large square one, or rather an alcove, in the southeast corner of the apartment and of the house. In a dwelling of this comparatively small size, based, in its general arrangements, on the cardinal idea of spreading out all the rooms towards the south, the exigencies of the lay-out lend themselves rather to an at least moderate irregularity than to perfunctory symmetry, and the æsthetic expression to be derived, with most advantage, from irregularity combined with limited dimensions, is picturesqueness. We shall not therefore attempt, in this example, to secure an obvious symmetry, with the accompanying stateliness it produces, if sufficiently ample dimensions are provided. In this corner situation—where it is also the substructure of the promised tower—the alcove with its three outer openings looking to the south, east, and west, may, by the use of a *portière* hung with rings on a rod behind or under the transom, which separates it from the room, be transformed, when occasion requires, into an independent cabinet or small boudoir, quite private, for its windows are not intended to open to the floor, that convenience being sufficiently provided for in the two other outer openings in the main area of the parlour, which at once give access to the east and south piazzas, and afford light enough to the room even without any from the alcove or bay-window compartment.

This situation—the southeast corner—is also the best for a flower-room or conservatory, and, by filling the whole outside enclosure of the alcove with glass, it could be converted to that use. As the ground-space of the alcove covers an area of a little over fifty square feet, it would probably, used as a flower-room, meet the moderate wants in that direction of the average occupants of this class of house, but, if floriculture should be a specialty with any of them, a greenhouse of any length could be carried southward as suggested on the plan by the dotted lines and letters.

In our parlour (Design No. 1, Fig. C), the fireplace is in one corner of the room, forming part of the same stack with that which includes the library fireplace—a cheaper arrangement than if we employed two separate stacks, as we should have to do if we allowed conventional symmetry to rule; besides that, in any other position, it would interfere with some specially desirable aim. If we placed it in the centre of the north wall, we could not open a door from the parlour into the library; if in the centre of the east wall, the most eligible place for an horizontal piano—especially if it should be considered desirable to set it close up to the wall—would be wanting; the openings in the south wall leave no space for it; and, if we were to place it in the centre of the west partition, we should have to put a small door of communication with the hall to one side, and so interfere with a prime object of the plan, which is to throw the two main rooms and the hall *en suite*, and make practically one room of them when necessary, which is best accomplished by a generous “unconditional surrender” to wide central doors. If small doors from the drawing and dining rooms were to open on the hall, we should be put *en suite*, not with rooms and their contents, but with side-walls. But the truth is, that irregularity—or what we call so—is not always deficient in real balance, while apparent symmetry may sometimes, in a certain sense, lack it. If we stand continuously at the central entrance door of the drawing-room—which our hospitable host is not likely to permit—and unflinchingly squint leftward at the mantel-piece, it may at the first glance strike us as exhibiting a somewhat discreditable lack of equipoise; but if we sit near the middle of the room during our stay—which we are much more likely to do—and face the mantel, do we not, in fact, find that the north and east walls diverge regularly from it at a similar angle? Is it not then a case of symmetry, the chimney front being simply the centre of two surfaces starting obliquely from it on each side, at a like angle, instead of the centre of two surfaces parallel with it, and on the same plane with each other? But suppose we face the east wall directly, and take in, *en masse*, the chimney-piece, based upon the raised hearth of quiet-tinted tiling, behind the eastern rug or leopard-skin: with its fire-dogs or andirons reflecting from their gleaming uprights and sunflower heads the cheerful blaze of the

logs behind, or its high bright brass fender in front of the steel basket, pendent from crane; or its low burnished grate gleaming against the black mass of the stamped iron back, and margined with brighter tiles, as a foil for the mantel of fine wood, with its artistically-wrought vertical masses supporting its appropriate frieze, and its double row of shelves spanning the whole frontage, and making place for the best the family has to show in the way of timepiece, vase, candelabrum, or what not of European, Oriental, and indigenous curios, or Japanese and Chinese *bric-à-brac*; its low mirror with bevelled edges and the family's most prized painting above; and its angle of junction with the side-walls cut from full top shelf to ceiling into a series of small triangular shelves, each the support of another piece of *bric-à-brac* or porcelain—is not this massing fairly well balanced by the paraphernalia of the bay-window on the opposite end of the room—its *portière* of parti-coloured stuff, pendent from its large brass rings and rod, drawn open from the middle towards the pilaster on each side and forming, with the transom above, a framework for the alcove and its windows and furniture, of which latter, however, our illustration suggests only an *étagère* for such an *olla podrida* of minor Art as may be selected for the situation.

Our picture of the parlour furnishing the first occasion in our series for the joint work of designer and engraver, the not unusual falling short of a first experiment is to some extent visible in the result. Pattern and texture lines, in the decorations of wall and floor, window and chimney-piece, and furniture, have here and there taken the place of shade lines, and *vice versa*, so that the effect is heavier and darker than was intended, and some of the finer and most characteristic ornamentation is quite lost; but in our next article we propose, in a series of detail sketches on an enlarged scale, at once to rectify this, and to present an assortment of decorations and furniture for other work of various grades.

The drawing-room opens into the library, which is also entered from the staircase-hall, and is a smaller room with windows commanding the eastern and southern prospects, and one of them opening down to the piazza, while a third window admits the steady, equal northern light for reading and writing purposes. If the literary property of the occupant is not unusually large, his books will probably find ample accommodation in low cases, for there is a good deal of space against three of the walls, even if the windows in two of them are brought down below the level of the tops of the cases. As regards the east window certainly, on account of the fine view from it, this should be done, and the space before it left clear, unless perhaps a shallow shelf and a row of pigeon-holes—enclosed, of course—be allowed under the ledge for pamphlets and papers. But there would be no objection in the case of the north window, even if the writing-table were placed in front of it, as it ought to be; for there is no particular outer attraction on that side, and the additional light that is gained below, four or five feet from the floor, in a window that reaches nearly from the ceiling, is very slight. The low bookcases give a convenient opportunity for using the top as a pedestal for the statues or busts of historical personages and literary worthies, or for any other similar purpose, which is a better reason for their employment than is sometimes—when it is solely—given; low bookcases being “all the fashion” at present. But there is no sufficient reason, if the upper wall-space is coveted for more books, rather than for pictures, armour, porcelain, or what not, and a step-chair is to be tolerated, why, by the use, midway, of small columns or, in the whole height, of brackets—which may, moreover, be used for window-casings—both pedestal room and top shelving should not be attained, as shown in the accompanying view (Design No. 1, Fig. D.)

The folding-doors—or sliding-doors, if preferred—in the hall directly opposite similar doors from the parlour, lead us into the dining-room. In this room, again disregarding the law of conventional symmetry, we dispose the fireplace in one corner, in the same stack with the kitchen fireplace, and instead of putting the western window in the centre of the wall-space, whether in relation to the inside or outside of the house, we preserve that surface for the sideboard, and push the window hard up against the south wall. Only an angular mullion (the stationary vertical member which divides the compartments of a window) separates this west window from an exactly similar one on the south. This gives the effect, and answers much of the purpose, of a bay-window, with-



out incurring the expense of one, particularly if the curtains are hung on one rod, set at an angle with the walls across both windows, instead of being arranged with a separate hanging to each window, and close up to each (Design No. 1, Fig. E). The same rule of actual though unconventional symmetry applies to this fenestral grouping that applies to the fireplace in the angle. The dining-room is next to the kitchen, but is separated from it by two doors and a space, which, in its further uses, serves alike as a pantry, with presses and china-closet, and as a means of access downward to the basement, outward to the grounds, and sideward each way to the kitchen and family regions respectively.

The kitchen is lighted from the north and west. It has the usual equipments of range, boiler, water-supply, sink, drainer, and dresser; and is provided with a large pantry on one side of the fireplace, and a small pot and lamp closet on the other. By means of the dining-room, pantry, and passage, it has close access to

both the principal and the private entrance-doors to the main hall and staircase, and equally with the dining-room as regards position, though, of course, under such restrictions of lock and key as the mistress sees fit, to the china-closets and presses. The door leading from the private hall to the main one is not placed directly opposite the kitchen-door, but to one side of it, so as to prevent the operations of the kitchen being obtruded on the main hall when both doors are left open, according to the fashion of children, servants, and not a few others. Stairs lead from directly outside the kitchen-door to the cellar.

The upper story is intended to comprehend a passage, well lighted by the staircase-window, leading to four large bedrooms, each provided with a fireplace and an ample closet, the latter fitted up with the requisite drawers, and presses, and shelves, and double rows of hooks for hanging clothes. A dressing-room would connect with one or both of the large south rooms; but, being well



Figure F.—View of Exterior.

lighted, and having an independent entrance from the passage, and a closet of its own, it might, if occasion should require, be used as a bedroom. The southeast alcove would appear, on the second story, in connection with one of the bedrooms, from which, by means of a screen or *portière*, it might be separated sufficiently to answer the purpose of a second dressing-room, or of a *sanctum* of either masculine or feminine character, its three windows looking out on three different quarters of the compass, affording equal facilities for taking in the best prospects with the winter sun or summer breeze, for wafting off the smoke of a cigar, and for giving good light to a portfolio or an embroidery-frame. The southeasterly bedroom would also open on a balcony, commanding the fine prospect visible from that quarter. The balcony is thrown out over the eastern veranda, and so also are two of the bedroom closets, valuable interior space for bedrooms being thus unencroached upon. The remaining arrangements of the upper story include an enclosed staircase to the attic, a linen-room—certain drawers in which may be of cedar or camphor wood, to keep moths away from woollens and furs—and a large, well-ventilated bath-room, lighted directly from the outside, and provided with

all the usual conveniences. Of the five rooms on this story, four will have windows opening directly to the south, in addition to other windows commanding different quarters.

The attic, which would be abundantly lighted by windows all round the house, is intended to afford as many children's and servants' bedrooms as might be called for, and also storage, trunk, and nondescript room, and a large compartment for drying clothes in inclement weather, and as an occasional play-place for children. On the level of the attic floor, but quite cut off from it, would be a guests' bedroom in the tower, looking out to the east, south, and west, and above it would be an observatory, dominating the prospect in every direction, and covered with a roof, or left open, as might be decided on.

The basement or cellar would be lighted by windows beneath those of the first story, and would include a laundry and a cleaning-room, or scullery, under the kitchen—with which both would immediately connect by the private staircase—as well as various compartments for furnace, fuel, storage, and miscellaneous purposes. The entrance to the cellar from the outside would be from the west, by means of stone steps under the kitchen. To secure



dryness, the floor of the basement story would be covered with hydraulic cement (the laundry, scullery, and passage having an additional flooring of pitch-pine plank), and as a further precaution against the dampness which, at certain seasons of the year, if not always, will accumulate in the driest soil, the outside surface of the outer walls, from the footing-course to the level of the ground, should be thoroughly coated with the same, or with a thick smearing of pitch. Were the house, through some unfortunate exigency, to be built on a wet soil, the whole cellar would need to be underdrained with vitrified earthen pipes, the branches discharging into a main having its outlet on the side of a hill, or into a cess-pool at some distance off; and in any soil, unless it be pure sand or gravel, the stratum of which extends from the surface to a level very considerably below that of the foundation (which in such soil would, of course, require peculiar treatment), it is an excellent precaution against the effects of moisture in the adjacent ground, particularly after heavy rains, to run an outside drain clear round the structure, just below and beyond the base-course or footing-stones.

We have now "gone through" the interior of our house. For the exterior, the architect presents his employer with two alternates, each giving a view of the structure as it would appear from the main road. We will illustrate but one of them. The first (and omitted) one shows the prescribed tower, carried up above the main roof, and surmounted with a steeple-roof of its own; the other (Design No. 1, Fig. F)—which is intended to suggest notions of more moderate altitude—dispenses with the uppermost story and roof of the tower, and presents, instead, simply an uncovered observatory, commanding the same prospect as the top story of the first. In the omitted alternate the east gable rises almost to a peak, level with the ridge or sky-line of the main roof, while the roof over the south dormer-windows is a hipped one, giving a full peaked gable in front; but, in the illustrated design, the towering effect is still further reduced by flattening the east gable, and putting a large hood or shed-roof over the south dormer. Other

changes in the window system, and in the detail throughout, are introduced in the illustrated view, which materially tend to lessen the appearance of height in the whole structure, though all the other lines, horizontal as well as vertical, interior—for instance, in the heights of stories—as well as exterior, are preserved at precisely the same altitude in both examples, and the perspective of each is taken at exactly the same angle, and from exactly the same point of observation.

The exterior perspective we illustrate suggests the general use of outside blinds. These, however, in the attic, and at the top of some of the lower windows, are dispensed with, different arrangements for securing relief from too much sunshine being contemplated. This, and various other points of detail, will be hereafter discussed in their various bearings on the construction and appearance of the present and succeeding designs.

It will not, perhaps, be thought supererogatory in our architect to say that, in the schemes partially submitted in his illustrations, nothing will be left to hap-hazard. Every room, passage, or closet, in our houses will be contrived with reference not only to its allotted dimensions, and its adaptation to the most desirable means of intercommunication, but to the special lighting, heating, ventilation, or what not, proper to each, and to at least the usual appointments in the way of furniture and fittings. For instance, in the scheme for the quite moderate residence, of purposely plain exterior, illustrated in our present article, the perspective view of the parlour suggests the use of a cabinet-piano, which takes up but little room; but there is wall-space for the largest grand piano, if one should be in request by occupants making a specialty of music. The longest old-fashioned sideboard may find its place in the dining-room, if preferred to the narrow, high modern one; here is a choice of well-lighted spaces, whether for library or for kitchen-table; and up-stairs there would be room in the larger chambers for two double or three-quarter bedsteads if called for, and proper space, with immediate outside light, for every toilet-table or bureau.

A. J. BLOOR.

## THE KING COLLECTION OF ANTIQUE GEMS.



THE collection of antique gems known as "the King Collection," and which formed the basis on which the Rev. C. W. King, of Trinity College, Cambridge, England, wrote his standard work, is now on exhibition at Mr. Gaston L. Feuardent's rooms, Lafayette Place, New York.

This collection is the result of labours extending over forty years, and in its selection Mr. King was guided, not only by his artistic knowledge, but by a classical ability of the highest order. It was to Mr. King that the classification of the gems found by General Di Cesnola in Cyprus was confided, which superb specimens of the glyptic art now form a portion of the Metropolitan Museum of Art.

An exact knowledge of the character of Greek and Roman work, as shown in their cutting of stones, is by no means easily acquired. Perhaps, as to the age of an engraved gem, the same knowledge which guides the numismatist in classifying his coins can be applied. Works free in composition, bold in outline, but finished with wonderful skill, are characteristic of the best period. That decadence of taste which followed rapidly after the highest pinnacle of Greek Art was reached does not hold, perhaps, as readily with gems as with coins. It is quite possible that the cutters of gems were an artistic class, holding themselves somewhat aloof from the die-cutter; and, as engraved stones were more lasting than coins, the traditions of the glyptic art were more readily retained. The great difference which really exists between ancient and modern gem-cutting is, however, readily appreciated, when the method of work is understood. The Greek and Roman artist used a splinter of corundum, or possibly a fragment of diamond fixed on a metal style, and scraped and cut into his work. The use of the mechanical drill, whetted with emery-powder, entirely changed the character of the engraving. That freedom and

suppleness of hand which the original method gave were lost. In the first case it was the tool which allowed pliancy of touch, while in the modern process, the tool, though revolving, being fixed at one point, more or less mechanical rigidity followed.

The King collection runs through a great variety of stones. The Assyrians used a black serpentine, which, being a combination of the oxides of iron with chrome, and magnetic, recommended itself to the Gnostics for its supernatural virtues. The Greeks used chalcidony, sards, jaspers, amethysts, sardonyx. The use of the ruby, sapphire, and emerald, was exceptional, though in this collection may be found sapphires, employed as the signets of Polycrates, Alexander, and Ptolemaeus Lathyrus. The collection consists of three hundred and forty-one specimens, all mounted, many of them in their original setting. A complete archæological sequence can be followed in the collection, commencing with a gem, with a stag cut on it, of the seventh century before Christ. There are numerous illustrative gems of the sixth, fifth, fourth, third, and second centuries B. C. The gradual change from what was archaic to the height of Art can be traced through these engraved stones. There are many fine portraits of the Roman emperors, undoubtedly faithful, as to the features, to the originals. Among the stones of our first century is one of Minerva as the Dea Roma, which is the precise counterpart of the old Britannia as found on English coins. Among the rarest of the more modern examples of the engraved stones is one of the third century A. D., with the beheading of a Christian martyr. Possibly no art fell more dead than that of engraving stones during the dark ages, to be brought back to life again most brilliantly during the Renaissance. The King collection contains some beautiful specimens of the best work of the sixteenth century. This collection may be said to be the most perfect of its kind, and, as the *magnum opus* of the greatest of experts, it is well worthy of particular attention.









FEEDING THE CHICKENS.



## ART AMONG THE BALLAD-MONGERS.\*

BY LLEWELLYNN JEWITT, F.S.A.



MONG traditional ballads—those whose incidents are founded on the legends and traditions of the people—whose name is legion, are some to which it is essential one should pay some little passing attention. One of the most curious of these is the famous "Dragon of Wantley," which, in its wildness of interest, singularity of local allusions, and weird-like feeling throughout, is one of the most curious of the whole series. The black-letter broadsheet from which the woodcut (Fig. 32) is carefully copied is entitled "An excellent Ballad of that most Dreadful Combate fought Between Moore of Moore Hall, and the Dragon of Wantley." The scene is laid in the neighbourhood of Sheffield, "Wantley" being merely a corruption of "Wharnccliffe," near by that town. The dragon in this case typified Sir Thomas Wortley, who is traditionally said (and tradition is supported to some extent by evidence) to have "beggared" some freeholders and "cast them out of their inheritance," that he might pull down their village of Stonefield, and convert it into a deer park. "Being a man of great estate, was owner of a towne near unto him [Stonefield, or Stanfield, also another place called Whit-ley], only there were some freeholders within it with whom he

wrangled, and sued until he had beggared them and cast them out of their inheritance; and so the town was wholly his, which he pulled quite downe, and laid the buildings and town fields even as a common, wherein his main design was to keep deer, and make a lodge, to which he came at the time of the yeere, and lay there, taking great delight to hear the deer bell. But it came to pass that before he dyed he belled like a deer, and was distracted. Some rubbish there may be seen of the town; it is upon a great moor between Penistone and Sheffield." He is said to have allowed nothing to stand in the way between him and his fondness of the chase, and for this end to have disfranchised some ancient freeholders, and done other acts that called down upon him the ire of his neighbours.

"Houses and churches  
Were to him geese and turkies;  
Eat all and left none behind,  
But some stones, dear Jack,  
Which he could not crack,  
Which on the hills you will find."

The ballad, as I have said, typifies this Sir Thomas Wortley as a dragon, eating up houses and churches, people and cattle, and even contemplating the devouring of the forest and its



Fig. 32.—The Dragon of Wantley.

trees; or, in other words, destroying villages, seizing lands and inheritances, and intending ultimately to take violently to himself Eoxley Chase and even Sherwood Forest. "He had soe much delite in huntynge that he did build in the midst in his forest of Wharnccliffe an house, or lodge, at which house he did lye at for the moste part of grease-time; and the worshypful of the countrie did there resort unto him, having there with him pastyme and good cheare. Many times he would goe into the Forest of the Péake and set up there his tent with great provysion of vitales, having in his company many worshypful persons,

with his owne family, and would remaine there vii weeks or more huntynge, and making other worthy pastymes unto his company;" and in one scene of his sports he is known to have had engraven, in old English letters, on the rock—which inscription still remains—the words, "Pray for the saule of thomas Wryttelay, knyght for the kyngys bode to edward the forthe, rychard therd, hare the vij & hare viij, hows saules god perdon. wyche thomas cawsyd a loge to be made hon thys crag ne mydys of wanclyff, for his plesor to her the hartes bel, in the yere of owr lord a thousand ccccxx."

The idea of the "knight of the king's body" to the four kings, Edward IV., Richard III., and Henry VII. and VIII.,

\* Continued from page 8.



building a lodge "on this crag in the midst of Wharncliffe for his pleasure, to hear the harts bell," and the cutting of the inscription to perpetuate the fact, are so poetical in conception that one may surely be tempted to forgive Sir Thomas the wrong he may have done in removing the villages, especially as he was punished by being "made to bell like a hart himself," and to have his misdeeds perpetuated in ballad and story.

"Moore of Moore Hall," by whom the "dragon" was opposed on behalf of the freeholders and others, was also, there is no doubt, a real personage. Moore, or More, Hall still stands in the Yewden valley, and may be seen distinctly from Wharncliffe Lodge—the apocryphal "den" in which the "dragon," Sir Thomas Wortley, resided—and, naturally, near to the site of the destroyed villages. Here the family of Moore,



Fig. 33.

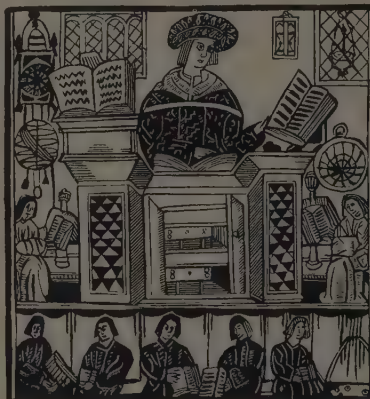


Fig. 34.



Fig. 35.

or More—a grand old Derbyshire family—resided in unbroken succession from the time of Henry III. to that of Philip and Mary, and were connected by marriage with the Wortleys. Of the ballad itself and its local allusions it will not be necessary to say much, as I have already, in other publications,\* fully discussed the matter. The engraving (Fig. 32) shows the "dragon" trampling upon the people and eating up the church, as typified

by the priest, while in the distance are some of the forest trees, and the King, to whom appeal was to be made, looking on.

Dragon ballads, of which there are many, all seem, in their figurative character, to have had one common origin, and those who care to make them a study will find a strong analogy between the national ballad of "St. George and the Dragon" and others, including the "Dragon of Wantley." There is the



Fig. 36.



Fig. 37.

same idea of the den, the well, the pestilent breath and foulness, and the eating up of human beings; the same idea of the pure virgin (in the national ballad made to be led as a sacrifice for the saving of the lives of the multitude, and to be eventually rescued by the knight, and in the "Wantley" required to anoint the knight and to gird on his armour before proceeding to attack the monster), and the same deadly conflict and ultimate victory.

\* *The Reliquary*, vol. xix.; *Journal of British Archaeological Association*, vol. for 1874.

The dragon has in all ages been one of the symbols of the devil, and used to typify tyranny, oppression, cruelty, and wrong. Hence it is that the monster has been chosen as the embodiment of wrong in the "Dragon of Wantley," in "St. George and the Dragon," in "Conyers of Sockburn," in "The Worm of Lambton," and a score or two other popular legends, and has been taken as the incarnation of evil by many of our most famous moral writers. Thus in "Agathos" the dragon is "the old serpent, the devil, who withholds or poisons the streams



of grace, and who, seeking to rend and devour the virgin soil, is overcome by the Christian girded about with Truth, having on the breastplate of Righteousness, his feet shod with the preparation of the Gospel of Peace, carrying the shield of Faith and the sword of the Spirit, which is the Word of God, and wearing the helmet of Salvation." In most allegories in which the dragon figures he is made to be overcome, as in the quotation

just given, by Christian armour and the Sign of the Cross; but this was not the case with the "Dragon of Wantley," for his stalwart opponent, "Moore of Moore Hall,"—

"To make him strong and mighty  
He drank by the tale  
Six pots of ale  
And a quart of aqua vitæ,"

and ensconced himself, not in the "armour of righteousness," but in a bran-new suit of armour, which he did

"Bespeak in Sheffield town,  
With spikes all about,  
Not within, but without,  
Of steel so sharp and strong  
Both behind and before,  
Arms, legs, and all oer,  
Some five or six inches long.  
Had you seen him in this dress,  
How fierce he look'd and how big,  
You would have thought him for to be  
An Egyptian porcupig.  
He frighted all—  
Cats, dogs, and all—  
Each cow, each horse, and each hog—  
For fear did flee  
For they took him to be  
Some strange outlandish hedge-hog."

But I must pass on to speak, very briefly, of some of the singular illustrations of costume and manners, customs and home appliances, which ballads present to those who make not

only their quaint verses, but still quainter woodcuts, their study. Figs. 37 and 40 are pleasing illustrations of costume, and show, as does Fig. 22 (p. 6, January No.), better than many, the simplicity and comfortable style of dress worn by the women of the time.

In Fig. 38 we have an admirable illustration of the spinning-wheel as then in common use. It stands, in the original, side by side with a full-length figure of King Charles II. (Fig. 30,

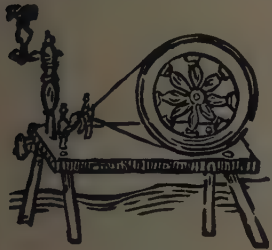


Fig. 38.



Fig. 39.

p. 8, January No.), at the head of a ballad entitled "The Spinning Wheel, or The Bonny Scot and the Yielding Lass," which begins, "As I sate at my Spinning-wheel," and describes, to some extent, its various parts:—

"As for my Yarn, my Rock, and Reel,  
And after that my Spinning-wheel,  
He bid me leave them all with speed,  
And gang with him to yonder mead;  
My panting heart strange flames did feel,  
Yet still I turn'd my spinning-wheel."



Fig. 40.



Fig. 41.



Fig. 42.

Of clocks, as used a couple of centuries ago, two good examples are shown on Figs. 34 and 36, and are much, in general form and design, such as are at the present day being re-introduced by our most fashionable makers. The first of these occurs (with Fig. 35) at the head of a ballad, "Bee Patient in Trouble; or, The Patient Man's Counsell, wherein is showne the great goodnes of God towards them that beare the Crosses

and Afflictions of this World patiently: As also a friendly instruction, whereby to advise us to forsake our wonted sinnes, and turne unto the Lord by speedy repentance, very meete and necessary for Worldlings to marke, reade, heare, and make use of." Fig. 36 is a figure of Time copied from an unique black-letter ballad of the period of James I.

[To be continued.]



## ILLUSTRATED CATALOGUE OF THE PARIS INTERNATIONAL EXHIBITION.

## XIV.

A very graceful page is supplied to us by selections from the numerous productions of Messrs. MINTON, HOLLINS & Co.,

of Stoke-upon-Trent. They are not merely makers of ordinary Tiles, although that is the staple of their extensive trade. They



produce paintings on porcelain for all the purposes to which the Art material can be applied—fireplaces principally, perhaps;

but there are a score of ways in which they give beauty and value to interior decoration. Those to which we specially refer



are "hand-painted," and are really charming pictures, often refined examples of pure and good Art in design as well as in

execution, from those that are ordinary themes—leaves and flowers and birds—up to those of a higher character.



## ENAMELLED WORK.—(Continued.)

As described, the work would seem rather mechanical, and so indeed it is; the art consists in obtaining good colours and blending them skilfully, and this the old Chinese and Japanese enamellers

did with marvellous skill. There is nothing remarkable in the composition of the body of the enamel; many examples have been analyzed, and the results are given in the work of the French chemist M. Campion, who says that the frequent occurrence of small holes is probably a necessary effect of the composition of all



The VENICE AND MURANO GLASS AND MOSAIC COMPANY supply us with a series of objects selected from their collection.

Most of them are now to be seen in their establishment, St. James's Street, London, for they were not made for sale, but as proofs of



the marvellous accuracy with which they have copied, to rival, and often to excel, the ancient Venetian glass. The present director of

the company, M. Giovanni Castellani, obtained the Cross of the Legion of Honour, and the company the gold medal.

their enamels. The enamels used are all opaque, so that the whole surface is flat or matted in appearance when finished, presenting a striking contrast to the Indian work, which looks like a mosaic of gems: the opaque enamels, however, offer a much better field for

artistic ornamentation than the transparent or translucent. It does not seem impossible that the two should be blended, like burnished and matted gold.

Dr. Birdwood says that the Japanese produce a spurious enamel-





This column contains productions contri-



buted by the ROYAL WORKS at Worcester.



Mr. WILLIAM OPPENHEIM, of London, an agent for the Royal Factory at Dresden, exhibited a remarkable and very meritorious Cabinet, largely decorated by admirable paintings on porcelain, the productions of the long-renowned manufactory of the



Saxon capital, and which fully maintain its ancient fame. We have not space for entering into particulars, but it is not requisite to do so; and we may have a better opportunity of rendering justice to the works shown by Mr. Oppenheim.

ling by painting in the pattern coarsely, and then outlining it with strips of copper or gold to imitate true *cloisonné* work; but we have never met with examples of this mock *cloisonné* enamelling.

Not many years since appeared the first *cloisonné* work made in Europe—small objects, pretty, though rather weak in character, and excessively costly. The Art workmen of France and England soon found means of adapting enamels to the taste and

to the ordinary objects of the European world. In spite of all the admiration which Chinese and Japanese *cloisonné* had elicited, the style of its decoration does not harmonize well with European work, and therefore English and French artists have given their work a *caché*, a character of its own, which is highly attractive; at the same time they have not adhered solely to the *cloisonné* system, and have introduced modifications even into that. Much of



Messrs. PITMAN and CUTHBERTSON, of London, among many excellent and artistic examples of household furnishing, exhibit



a remarkably good Stained-Glass Window for a hall or gallery.

this work is *champ levé*, or incised, after the Indian fashion, but executed in opaque enamels, like those of the Chinese and Japanese. One application of enamelling executed in this manner is highly effective, namely, the introduction of plaques, with flowers or other ornamentation in enamel, in the sides of bronze or gilt vases and other *objets d'Art*. But a still further innovation has been made in the production of the metallic body of the work by modelling and casting, and finishing it to receive the enamels by hand: this method has been applied with great success to bold patterns on cabinets and other objects of large size. Artistic

We engrave a choice example of the ecclesiastical metal-work of the very famous firm of POUSSIELQUE-RUSARD, of Paris. It is a Cross, made for the cathedral of Sens, full of fanciful



details, 'all admirably modelled from the design of M. Viollet-le-Duc, an artist of high celebrity in this special style of Art.

metal-workers have applied both the incised and cast methods to enamelled work in copper and brass with admirable effect for ecclesiastical and decorative purposes.

The incised method has in one respect a great advantage over the *cloisonné*. In the latter the outlines are all of one breadth, like a cobweb; but when the work is cut out by the graver many variations may be introduced: thus lines may be gradually tapered off to nothing, and spaces of any shape and size may be left here and there. Excellent effects are obtained by these means, the spaces being engraved or otherwise decorated, and thus producing



We engrave on this page five of the Vases produced at, and exhibited by,



the NATIONAL PORCELAIN WORKS



—the renowned factory—at Sèvres.

There is one of the vases to which we direct attention; it occupies the centre column, and demands special notice. The vase is a gift of the Government—the city of Paris—to Mr. JOHN WILLS, F.R.H.S., in recognition of great services rendered to the Exhibition, but more especially of honours acquired at the Grand International Horticultural Ex-



hibition held at Versailles on the 26th of August, 1878, at which Mr. Wills competed in several classes, and obtained fifteen first and two second prizes, and the "grand prize of honour." Mr. Wills long ago established high fame in England as a producer of "stove and greenhouse, and new and rare plants." He is

well known and esteemed by a very large pro-



portion of those who in this country love and cultivate flowers, and his conservatories at



Kensington are rare treats of the metropolis.

an agreeable contrast with the quiet and beauty of opaque enamelled work. Another charming application of incised work is in the introduction of enamelled borders and ornaments in table services and other domestic metal-work.

Another and a very great innovation has been introduced in the method of filling the cells, or interstices, with the enamel. The Chinese and Japanese, generally, if not always, confine themselves to the introduction not only of one colour, but of one shade of each colour, in a single cell, so that the work becomes a kind of mosaic of simple-coloured *tessera*, very bold, very effective, but

somewhat hard. The enamellers of Europe have departed widely from this rule in seeking after pictorial effect. In their smallest works, such as decorated *bonbonnières* or other trifling objects, three shades of the same coloured enamel will often be found in one cell, and in skies and backgrounds large spaces are shaded off, as in oil or water colour, or as nearly as possible. This shading is very pretty in small fancy-work, but scarcely to be recommended on a larger field, while it is totally inapplicable to geometric patterns, or any design in the character of mosaic: for broad effects the old method is the only one.



## OUR STEEL ENGRAVINGS.

## THE HUGUENOT.

(Frontispiece.)

J. D. LINTON, Painter.

T. BROWN, Engraver.



IN these days of civil and religious liberty one can scarcely imagine the reality of such a scene as we see here; but the annals of the past reveal many such incidents as that depicted, when a man "dare not call his soul his own," in opposition to ecclesiastical power. That poor "heretic" on his knees, with his hands bound, will appeal in vain for mercy to the priest-cardinal who interrogates him as to his religious belief. The anguish seen in the miserable prisoner's countenance and his ghastly eyes will not move that obdurate cleric to abstain from his purpose in the slightest degree; his own face foreshadows the result of the "questioning" which the Cardinal's secretary writes down, to be used as evidence against the man, who appears to be no higher in the social scale than a poor agricultural labourer. The fourth figure in the composition is the priest's grim familiar, who stands, rope in hand, ready to play any part in the drama he may be instructed to perform. The four heads are really fine studies, each in its respective character, and the whole drawing possesses artistic qualities highly commendable. Mr. Linton is a member of the Institute of Water-Colours, London, the picture here engraved being a contribution to the Winter Exhibition of 1877-'78. Although Mr. Linton exhibits but few works—rarely more than two, sometimes but one—each season, they are of a quality and character to do honour to himself, and to bring reputation to the Society. We have but to point out, in order to justify our opinion, his 'Squire Thornhill and Olivia,' and 'Faust and Marguerite,' both exhibited in 1869; his 'Maundy Thursday—Washing the Beggars' Feet,' in 1873; and his 'Émigrés,' exhibited last year.

## REMBRANDT IN HIS STUDIO.

J. L. GÉRÔME, H.R.A., Painter.

L. J. RAJON, Etcher.

REMBRANDT is here represented working at a department of Art for which he has acquired scarcely less renown than for his oil pictures: he is engaged in etching one of those famous plates—it may be 'The Gold Weigher,' 'The Three Trees,' 'The Raising of Lazarus,' 'Christ driving the Money-changers out of the Temple,' or any other of the famous prints for which collectors have been known to pay such extravagant prices. For instance,

at the sale in London, in 1850, of the collection of works of Art belonging to the Earl of Ashburnham, a unique impression of the last-mentioned print was reported to have been bought in at the price of four thousand guineas—a sum so extravagant as to be scarcely credible. Rembrandt, more than any other master, established an epoch in engraving: his plates are partly etched, frequently assisted with the dry point, and occasionally finished with the graver. M. Gérôme has given to his picture of the famous old Dutchman an effect quite in harmony with the latter artist's general treatment of his subject; the effect of light and shade is quite *Rembrandtish*. Seated at a table beneath a large window, with a canvas shade above the plate, such as engravers are accustomed to use when at work to mitigate the glare of light, he is handling a *stylus* on the waxed plate; on the table is the bottle of acid, and by its side vessels containing water, to be used in the after-operations; other requisites essential to the work in hand are within the etcher's reach. Behind the tall screen are sundry objects which may be looked upon as "properties" identified with the studio of an artist, and a narrow balustraded staircase leads to a doorway in the upper story of the house. M. Gérôme has worked out his subject very lucidly, and he has been well seconded by M. Rajon, one of the most accomplished etchers of our time.

## FEEDING THE CHICKENS.

J. L. HAMON, Painter.

J. LEVASSEUR, Engraver.

WE presented our readers, through the medium of engraving, with an example of the pictures of this popular French painter in the very poetical figure called 'Aurora,' which appeared in the *Art Journal* for June, 1878. The composition now introduced might serve as a companion to that work. In this latter example the young girl appears to have left her bed, regardless of the requirements of the toilet, early in the morning, in order to attend to the wants of her pets in the aviary, before which she scatters the seed with no sparing hand. The birds are of various kinds, including a few of the domestic order, but all seem to be quite at home with their pretty mistress. The occupants of the other side of the divisional wire look somewhat wistfully at the bountiful supply accorded to the birds on this side, but it may be assumed, one would think, that their feeding-time will soon come. The subject is treated rather originally, but it loses, when translated into black-and-white, by the absence of colour. The bright and gay plumage of the birds and the tints of the plants in the painting contrast most effectively with the white drapery and the delicate flesh-tints of the girl: these, unfortunately, the art of engraving cannot effectively supply.

## GUSTAVE DORÉ AND HIS LATEST WORKS.



THE studio of GUSTAVE DORÉ is as peculiar as is his talent. Other artists paint amid a wilderness of *bric-à-brac*, costumes, and picturesque accessories of every kind. The studio of Escosura, for instance, is a regular museum, where the visitor is forced to pick his or her way amid piles of tapestries, fragments of old furniture, splendidly-bound books, old dresses, old armour, and a wilderness of other objects. The vast and splendid studio of Detaille, into which a horse can easily be led if required as a model, is full of uniforms, helmets, and weapons, and is also garnished with models of heads, for the accommodation of all kinds of military head-gear. That of Cabanel has the air of an elegant *salon* of disproportionate size, an effect to which the appearance of its graceful and courtly

occupant, a very picture himself in his black-velvet coat, adds finish and importance. The studio of Doré, like that of Detaille, is on the ground-floor. It is a vast apartment—so large, indeed, that a temporary partition, or a screen or two, can rob its dimensions of space enough for a very tolerable room without much diminishing its apparent expanse. No antique cabinets, gold-embroidered stuffs, or choice porcelain, are visible in any nook or corner. The walls are covered with gigantic canvases, that reach from floor to ceiling. A large table, placed in the centre of the room, shows a wilderness of brushes of all sizes, shapes, and dimensions, from the tiniest tip of camel's hair up to a monster that looks like a prodigious mushroom. And there are pictures, pictures everywhere—on the walls, the floors, the easels, piled in corners, or leaning against the wall; studies, sketches, heads, Art-notes of every kind,



dashed in with the firm, free touch that is one of Doré's characteristics as an artist. In one corner a handsome pair of owls, with plumage barred with black and brown, and great round eyes (which orbs are not yellow, as is usually the case with that race of birds, but are of a soft, chestnut brown), sit blinking in a great wicker cage. The light streams through a skylight overhead, and falls broadly on the great vase from the Universal Exhibition, and on the bronze figure of Night, holding a wreath of stars above her head, which last is a design for a gasolier, the jets being intended to be placed amid the stars. It was shown at the exhibition of "Les Mirlitons" last year, as was also the small bronze group of Ganymede and the Eagle, which occupies a stand beside it. The beautiful design for a clock, now on exhibition at "Les Mirlitons," and which I described in my last article to the *Art Journal*, is present in photographic reproduction only. To have that clock cast in bronze, an expenditure of some eight hundred or one thousand dollars would be necessary. Will not some one of our millionaires take this matter into consideration?

The master of the studio comes forward to meet you. Not point-device is he, like the dainty Detaille, who looks always like the born soldier that he is, and is always faultlessly and precisely neat in true military fashion. Nor yet is he elegant and picturesque, like the courtly Cabanel, who knows that he is a beauty, and gets himself up accordingly. When Doré is at work, he is a worker. The small, shapely hands and well-kept locks show no traces of neglect, but he paints in a loose alpaca coat, that is not wholly free from spots of colour and stains of varnish. Doré must be somewhere near fifty years of age. Yet, the smooth cheek wears an almost boyish bloom, and the clear, frank eyes have all the sunny straightforwardness of youth. Photographs have rendered us familiar with the broad, full brow, the loose locks tossed backward with a youthful impetuosity of gesture, the well-shaped mouth beneath its slender mustache; but no portrait has as yet done justice to the singularly pleasing expression of that bright, fresh-coloured face. Successful and caressed as he is, the chosen guest of princes, gathering fame and fortune with every passing year, he remains as simple and unspoiled as though he were still a meek toiler at illustrations for the comic newspapers of Paris. And what a worker he must have been in those days! I heard of a gentleman who, after Doré had achieved his world-wide fame, undertook to make a collection of his earlier designs for the newspapers. He got together some fifteen hundred, and then relinquished the task in despair. There were some wonderful things among these earlier illustrations, touches perhaps unsurpassed in all his more studied and finished works. For the peculiarity of Doré's talent is its spontaneity—the idea is transmitted from his brain to the canvas as if by electricity. This fact accounts for the superiority of his drawings over his paintings. Apart from the fact that Doré never is, and never will be, a master of colour, the first outline of his pictures is always the most vivid and satisfactory—the force of the idea disappears under handling and treatment. I have seen rough sketches by him, dashed on a blackboard with a bit of chalk, that were as fine as anything in the illustrations to Dante's "Inferno." And time and again I have seen the commencement of some enormous picture that promised to be a masterpiece, but whose great qualities vanished amid crudities of colour, and accessories in as grossly bad taste as were the waves of the sea of blood that dashed at the foot of the steps in his painting of 'The Tenth Plague of Egypt.' When at work on these huge pictures, Doré stands on a platform that can be raised or lowered at will by means of a screw. This is the only peculiarity about his method of working. The most absurd stories are told about his habits when in the studio. I was told that he had a trapeze suspended from the roof, and always went through a course of gymnastics before beginning a picture, a story in which, of course, there is not one word of truth. There is not a particle of trickery or charlatanism about him. A simple, cordial, kindly-natured gentleman is he, who, to judge by his appearance and manners, would be far more inclined to paint such quiet pastoral scenes as do Pabst and De Jundt, than the weird conceptions whereof his busy brain is so fruitful.

Doré has been called an illustrator only. It is true that his peculiar powers find a fuller development in the realms of black-and-white than in the wide domain of colour, but his paintings possess, in common with his drawings, certain strong qualities that

are undeniable. In composition he is wonderful. He has the art of dealing with great masses of figures with apparent ease, and of grouping them so as to avoid all semblance of crowding or of confusion, yet without breaking up the whole into separate groups or clusters. This gift was strongly exemplified in his 'Entry of Christ into Jerusalem.' Yet it is a noticeable fact that he deals less well with what he sees than with what he imagines. Compare, for instance, his Spanish and London scenes with the wild visions of the "Inferno" or the extravagances of "Les Contes Drolotiques." The difference at once becomes apparent. The real is the unreal—the dream has life, and strength, and vitality. This accounts for one peculiarity in his method of working. He seldom uses models for his pictures, though he always does for his statues. The story that has been told about him in this respect sounds probable enough, although it was in all likelihood a fabrication. This story declared that a model once presented herself at the door of Doré's studio, to ask for an engagement. But his servant dismissed her, saying, loftily, "We do not paint with models here, we paint with our brains." It is said that he carries this system into even the most minute details of his work. "When I wish to paint a table, for instance," once said to me an eminent Italian artist, "I take such a table as I wish to depict, I place it before me, and I try to copy it as closely as possible. But when Doré wishes to paint a table, he puts his canvas on the easel, and evolves a table from the depths of his imagination." Hence the air of unreality that hangs over his work when he tries to bring before us some scene of every-day life.

Yet, with all Doré's defects of execution, it is impossible to deny to him the possession of two of the greatest gifts that an artist can own, namely, imagination and creative power. To these we may add a striking and vivid originality. He has had a thousand imitators, and he has imitated no one. He is Gustave Doré, and not the disciple of any school or master. Unfortunately, his imitators have exaggerated his defects without reproducing his greater qualities, and so have brought the former more prominently into notice. Doré has also suffered in many respects from the jealousy and injustice of his own countrymen and contemporaries. His genius has found fuller and warmer recognition abroad than it has done at home. The Institute (the French Academy of Fine Arts), though finding it impossible to ignore his vigorous and fruitful talent, has ever accorded to it a grudging and partial recognition only. The spirit of the rulers of artistic France is nothing if not *routinière*. Those who refuse to bow to its decrees, or to abide by its laws, are outcasts unworthy of the gifts and glories of the sanctuary. Theodore Rousseau, Jean Baptiste Millet, Jules Dupré, and even Corot, in his earlier days, sought in vain at the hands of the reigning clique for rewards, or even justice. It was, therefore, no matter of surprise to those who knew the inside workings of these matters, when Doré was passed over unnoticed by the Art jury of the Universal Exhibition, and that, too, in the teeth of the fact that his vase had been hailed as the most original and creative work of sculpture of which the Exhibition could boast. The grade of Officer of the Legion of Honour, which was accorded to him a little later, formed but an inadequate substitute for the Medal of Honour, to which he was undoubtedly entitled. Had the suffrages of the spectators been collected, we have no doubt of the result. There is a wealth of fantastic grace and imaginative detail lavished on that single work that might furnish forth the whole sculpture department of a single *Salon*. Yet Doré is in no wise either saddened or embittered by this state of affairs, but works away as cheerfully and busily as possible, content with the world-wide appreciation that his genius has received from the public at large. Nor are the French critics as unjust to him as are generally his *confrères*. Jules Claretie, for instance, has frequently called attention to the injustice wherewith Doré is treated by the rulers of the Art-world in Paris, and declares that, were he but an Austrian or an Italian, the vocabulary of praise and admiring astonishment would be exhausted in his behalf.

It is an interesting study to note the gradual development of Doré's talent, in its varied phases as illustrator, as painter, and as sculptor. In the first line he is, we think, without a rival. No other artist of modern days has contrived to do so much with simple black-and-white as he. The atmospheric effects that he introduces into some of his woodcuts are actually marvellous. Take, for instance, the churchyard scene in "The Wandering Jew,"



where the clouds overhead are glowing with the light of a lurid sunset. It is an effect of red sunset light; no power of imagination can transform it into a moonlight one. Take, too, the scene in "Don Quixote," where the Don and Sancho Panza are riding forth in the cool grey of early morning. The picture is redolent with the dew and freshness and tender mists of that pale hour of dawn. We could multiply these citations *ad infinitum*.

Let us return to the vast studio on the Rue Bayard, and learn what task engages now the creative hand of the busy artist. Two huge, unfinished, but nearly completed pictures, occupy the prominent post upon the walls. One of these represents 'The Death of Orpheus.' The Mœnads, nude and of life-size, are grouped upon a high, green bank in the centre of the canvas. They seem to have paused for a moment in their frenzied gambols to contemplate their victim, whose body lies at the foot of the bank before them. One of the band bears the severed head of Orpheus, whose lifeless form is at present only indicated by a vague outline in chalk. The other picture, which is far more advanced, represents the 'Ascension,' and is singularly bold and felicitous in composition. The bottom of the canvas, or rather the extreme foreground, is filled with a group of angels in half-length and life-size; the angelic host sweeps round in a curve at the right hand of the spectator, till it is lost amid a blaze of splendour above, in a long, diminishing perspective of haloed heads and waving wings. The form of our Saviour is suspended in the air, with a fine ascending effect, near the centre of this curve, while in the space left vacant is seen the earth far, far below, its lakes showing as gleaming pools of water, and the shadowy forms of the apostles barely visible from the height from which the spectator is supposed to look. A strong and novel conception is this of an oft-painted scene.

We pass the splendid vase, lifting in air its myriad, graceful forms of nymphs and sportive elves, and, entering a small room, partitioned off from the vast expanse of the main studio, we find ourselves in the studio of Doré the sculptor. There at one side stands the original bronze of the 'Love and Fate,' that most weird and wondrous production of modern sculpture. There, too, is to be found his just-completed figure of 'Terpsichore,' which is

destined for the theatre of Monte-Carlo, a bounding, butterfly-winged form, poised lightly on one foot, with the other one advanced in a thoroughly natural and graceful attitude, while beneath this upraised foot nestles a laughing Cupid, who looks gayly up into the bright, youthful face of the Muse. A slight drapery veils the form of the dancer; this group is full of life, mirth, and movement. In singular contrast there stands beside it a work which Doré intends, I believe, to call 'Maternal Devotion.' It is as yet unfinished, and represents a Nubian woman holding her infant child in her arms aloft in the air above her head, to guard it from the bite of a huge serpent that has coiled itself around her feet, and has fastened its fangs in the loose robe that falls from her waist to the ground, her torso being bare. In action and expression it is impossible to imagine anything finer even in its unfinished state. Doré is also at work on the first study for a group representing the rescue of Angelica. The sea-monster has coiled himself around the rock to which is chained the nude and lovely victim, and has just opened his ponderous jaws to attack his adversary, when the knight mounted upon the hippogriff thrusts his lance sheer down the dragon's throat. The latter portion of the group is as yet unfinished even in the small clay model, but Doré intends so to poise the knight and his winged steed that the shaft of the lance shall support them in mid-air. But the maiden chained to the rock, and the vast, scaly form of the sea-monster, are finished so far as the first model is concerned, and the whole work promises to be replete with Doré's usual vivid and imaginative originality.

So far Doré the painter and the sculptor. As to Doré the illustrator, it is well known that he never shows one of his drawings to any visitor. But I believe that I violate no confidence in revealing the fact that he mentioned to me the other day, namely, that he is now engaged on the work that he intends shall be the crowning effort of his career as an illustrator, that is to say, his illustrations to Shakespeare, the tragedy of "Othello" being the one that now claims his attention. He has been at work on this series for years past.

LUCY H. HOOPER.

## PORTRAITS IN THE CORCORAN GALLERY OF ART.



THE Trustees of the Corcoran Gallery of Art, at Washington, have purchased, for five thousand dollars, seventeen portraits by Healy, originals and copies, embracing fifteen Presidents, Martha Washington, and George Peabody, from the collection of T. B. Bryan, Esq., of Washington.

The presidential portraits extend from Washington to Lincoln. That of President Harrison is wanting, but will ultimately complete the series. Those of the earlier Presidents are copied from Stuart's portraits, the Washington (and also Mrs. Washington's) from the famous original studies in the Boston Museum of Fine Arts. Those of John Adams and Jefferson are from the same master's work. Madison's portrait is copied from that by Chester Harding. Then follows Healy himself, with his own originals or replicas of John Quincy Adams, 1858; Jackson, 1845; Van Buren, 1857; Tyler, 1846; Fillmore, 1857; Pierce, 1852; Buchanan, 1859; Lincoln, 1860; and Mr. George Peabody.

The General Taylor was copied by Healy, in 1860, from an original by Amans. "It is in military dress, and is considered the best likeness ever painted of "Old Rough and Ready." The Jackson was painted at the Hermitage, a few days before his death, when he could with difficulty sit up for the work. Perhaps the finest original portrait in the collection is that of Van Buren. Full-length copies of the Fillmore and Pierce are in the President's House. The Buchanan was painted there in the month of September, 1859.

The Lincoln was painted for Mr. Bryan in 1860, just after his election. This portrait differs from all others in being beardless and whiskerless, the massive boniness of his lean jaws being in full, uncouth relief. It is known that he went to Washington

hirsute in cheek and chin. Here is the true story of the change. After his election, a lady of New York wrote to him that she had a photograph of him, and that she admired him every way save his personal appearance, and that he ought to let his beard and whiskers grow to fill up the hollows of his jaws, and cover up the uncouth angles of his chin. He at once felt the truth of the advice, and said to a friend that, as many went to Washington with plenty of *cheek*, he would go with his covered up. When on his way to Washington through New York, at one of the stopping-places, where he had to show himself, he was greeted by a lady with extended hand, who said she was the person who had advised him to let his beard grow, and congratulated him on the change. "Oh, indeed!" said the gallant *elect*, "as I granted your request, I think you ought to accede to mine." So his gaunt arms were soon clasping the waist of his quite willing admirer.

These portraits of the Presidents were painted by Mr. Healy as studies, to fill an order from Louis Philippe of France, for the Gallery of Versailles. A singular contrast is presented as the eye passes from the contemplation of the grave dignity, ruddy complexion, and powdered hair, of the men of the Revolution down the line of their stiffly-dressed successors, varied by the wan face of the moribund Jackson; the round, self-complacent aspect of Van Buren; the hatchet face of Tyler; the brushed-back, parson-like air of Polk; the massive, benign front of Fillmore; the rude, honest features of Taylor; the big, beardless, uncertain face of Buchanan; ending with the plain, rugged features of the "stalwart" rail-splitter, Lincoln.

It is the purpose of Mr. Corcoran and the trustees to make national portraiture a strong point in the Gallery of Art, and this recent purchase is a guarantee of their judgment and liberality. As our great men pass away, it is well not only to have authentic



portraits of them, but to gather them in such an abiding-place as the Corcoran Gallery, here in the metropolis of the nation, ever to remain on free exhibition to the public.

There are also now on exhibition the historic portraits known as the "Treaty" portraits, being of Daniel Webster and Lord Ashburton, who in 1842 signed, at Washington, the treaty that set at rest the dispute about our northeastern boundary, and other questions at issue between the United States and Great Britain. One year after the treaty was signed, Mr. Healy painted two portraits of Lord Ashburton, in England, one of which he brought over to Marshfield for Mr. Webster, and in 1848 he painted two portraits of Mr. Webster, one of which was sent to Lord Ashburton. When Marshfield was burned, two years ago, these two portraits were, fortunately, among the few things saved. Mrs. Fletcher Webster has brought them to Washington, with a view of selling them to Congress, or at least to give them a fit resting-place in the city where the treaty was signed, and Webster's greatest honours as statesman and orator were gained.

The portraits are of three-quarters height. Mr. Webster is seated in his crimson-velvet easy-chair (also saved from the fire) in his library. His grand head is turned away, and the countenance is in repose, but the large, lustrous eyes glow with their peculiar solemn light beneath the thick eyebrows of ebony hue, surmounted by a brow—a "dome of thought" indeed, with its back crown of raven hair. The eyes of this portrait are the greatest triumph of the painter, for he has well interpreted their character as happily

described by Miss Martineau, "those great, cavernous eyes!" There is the firm, compressed mouth, ever mild in its expression, but breaking into such sweetness when he smiled. The coat is brown, the cravat white, with its ends tucked back, and the vest of black silk. Perhaps the memorable blue coat, with metal buttons, buff vest, and black stock, of his senatorial days, would have been more characteristic, as also a quiet bit of pastoral scenery beyond the window would have been more consonant with Webster's agricultural taste than the stormy sunset horizon behind a crimson curtain—a decided imitation of Stuart's background. So appears our great statesman, an American of the grandest type in general *physique* and complexion.

No greater contrast can be conceived than the portrait of Lord Ashburton. He, too, is seated in the library of his English home; attired in a brown dressing-robe, lined with olive velvet, a waist-coat of brown fur. With one hand, a model of fine drawing and delicate colour, daintily resting on state papers, he turns placid eyes towards you. There is a thorough English style and clear complexion over his mild face and half-bald head, well set above the high-starched, white cravat of the period. The stamp of courtly dignity, and of the cultured statesman and gentleman, with the agreeable, harmonious colour and arrangement, makes this portrait very attractive. Indeed, considered artistically, it is thought the finer work of the two; but, turning from it, we are more struck with the sublime aspect of Webster. Grandeur and force, elegance and grace, here meet in vivid contrast.

## PARISIAN ART-ITEMS.



**T**HAT brilliant and audacious colourist, the younger Madrazo, though a resident of Paris, never contributes anything to the annual *Salon*. In thus refraining, he probably acts wisely. He could gain neither fame nor fortune by exhibiting. His reputation is established, and his pictures are sold before they are even fairly begun. He is one of the few remaining representatives of that dazzling Spanish school that flashed into a meteor-like splendour with the genius of Fortuny. But M. Madrazo, unlike many of his brethren, is no imitator of his great countryman, nor even of his own father, though the elder Madrazo is a painter of no mean repute, but he has almost wholly withdrawn from the world of art. His son, the painter of 'The Masked Ball' and 'The Pierrette' of the Universal Exhibition (this last having been one of the most daring achievements of colour in that feast of colour, the Spanish Art department), is still quite a young man. Nor has his genius apparently reached its highest development even in his contributions to the Exhibition. He is now at work on a picture for Mr. Vanderbilt, which promises to be the finest that he has as yet painted. Like the work before mentioned, which is now in the possession of Mr. William Stewart, this painting represents a masked ball, but at an entirely different moment. The one in the Exhibition showed the departure of the guests under the pale light of early morning. The present work, on the contrary, shows the ball at its height; nor is it a grand society entertainment, as was that represented in the earlier picture, but a gay Bohemian revel—a dance, perhaps, in an artist's studio, or in the *salon* of some fashionable actress. It is a whirl of merry dancers, of bright-hued costumes, of glancing eyes, and loosened tresses, and uplifted arms. A Pierrot, seated at the piano, pounds vigorously away with characteristic *furor*. Velvet-clad cavaliers, powdered marquises, and gay little peasants, all mingle in the whirl. The whole is executed with that wonderful mingling of science and of *bric*, of audacious dash with perfect certainty of effect, that renders Madrazo's works so wonderful. As to the colouring, it is as a dream of summer flowers, as vividly splendid and yet as harmonious as is a parterre in June. If Diaz was said to have learned the secret of the sunbeams, surely Madrazo has surprised that of the flowers. Another just-completed work is destined for the gallery of Mr. A. J. Drexel, of Philadelphia. Like his 'Pierrette,' it is a life-sized, full-length figure of a young

girl in a fancy dress—a short skirt of silk, striped with white and cherry, an overdress of pale grey, with a tiny pocket, into which she sticks one coquettish little hand, and a black-velvet bodice, with short white sleeves, laced in front, and fluttering with ribbons of cherry satin. Her bright and pretty face is turned towards the spectator, and her lips are parted in a smile. In one hand she holds a black-velvet mask, but a bouquet at her feet seems to indicate that she is an actress, and not the merry masker of some carnival revel merely. How charming this picture is can well be imagined by those who have seen 'The Pierrette,' while to those who have not, all description would be powerless to convey the singularly intoxicating charm of M. Madrazo's art. As to the 'Pierrette,' that now celebrated picture hangs in Mr. Stewart's drawing-room, surrounded by dark-velvet draperies that serve to set off its delicate yet dazzling hues. It forms one of a series of the Four Seasons, that dainty creature in creamy white and shimmering blue and vivid rose-colour being intended to represent Winter. The other three are ordered, but are not yet commenced. When completed, they will form the four panels of Mr. Stewart's drawing-room. He will have no cause then to envy that room in the King of the Belgians' palace at Brussels, whereof the door-panels are painted by Alfred Stevens.

A very curious work was recently on view at the rooms of the Messrs. Goupil. It was painted by Morelli, an aged Italian artist of high repute, who is said to have been the teacher of Fortuny. It was originally intended for the Universal Exhibition, and its title is indeed to be found in the official catalogue, but it was not completed in time to be shown there. It represents the temptation of St. Anthony, and, apart from its powerful execution, it is remarkable by the weird originality of the conception and treatment. The saint, clad in monastic robes, and in his lonely cave, sits crouching against the wall in a sort of ecstasy, his hands clasped about his knees, and his hollow eyes fixed on vacancy. Contrary to the usual style, he is represented as a man still in the prime of life, though emaciated by fasts and vigils. On the ground beside him lies a long strip of matting, above which flutters a butterfly. And from beneath this matting comes creeping a full-fleshed, rose-flushed, Venus-like form, with rippled red-gold hair, that coils herself towards the saint with a sinuous, snake-like gesture, her face half hidden in the folds of his monkish gown. From a pile of yellow drapery in the background



peers forth another female face, crowned with black locks, and shining, white gleaming teeth and glistening eyes amid the shadows. And overhead a throng of other woman-heads, all "earthly, sensual, devilish," look down as though watching the contest between saintliness and sin.

The Messrs. Goupil have also on view two works by Quadrono, the Italian Meissonier as he is called, full of subtle force of execution, and showing a fine sense of colour. One of these represents a troupe of strolling players ensconced in a barn. A half-starved, miserable-looking clown, in a shabby, spangled jacket, offers a bundle of hay to a donkey, who is evidently the baggage-bearer of the troupe. Across the donkey's back leans a dancing-girl in the short skirts and showy bodice of her calling. She offers a bit of bread to a lean dog, who jumps up eagerly to take it, regardless of the fact that he is the steed for a monkey in military dress, who clings to his neck in an agony of terror. Another monkey at a distance, seated on a staid-looking goat, gravely contemplates his comrade's uncomfortable plight. In spite of the bright-hued objects introduced into this work, its colouring is subdued and quiet in general effect. The other picture from the brush of this gifted Italian represents a fencing-match. One of the combatants has just disarmed his adversary, who stands with outspread hands and a comical air of discomfiture. A jester, standing on a chair to contemplate the match, lights up the picture with the vivid scarlet of his attire. Although these examples of Quadrono's talent are more expressive and interesting in certain points than are the works of Meissonier, the Italian painter still falls short in many respects of attaining to the same heights of execution as does the great French artist. The Messrs. Goupil also exhibit a fine German picture, the 'Supper after a Ball,' by Menzel. It is interesting to compare this work with that of Madrazo, 'The Masked Ball,' that we have already described. Though similar in subject, few paintings could be more unlike in treatment. In the former picture the colouring is dark and subdued in tone, and with a prevalence of yellow in the high lights, while the Madrazo shows vivid as a rainbow-flashing diamond compared with a warm-hued topaz. Yet it must be confessed that the personages of the German painter are of a more high-bred type than are those of his splendid contemporary. The 'Supper after a Ball' is evidently a scene from the *grande monde*, and there is a dash of Bohemian about 'The Masked Ball.'

Cabanel will not be strongly represented at the *Salon* this year, his contribution consisting of two portraits only. One of these is very exquisite in style and in refinement. It represents the beautiful Marquise de C. T., a well-known celebrity of Parisian high life. It is a three-quarter length, and represents the lady standing before a low balustrade, and wearing a robe of white satin, trimmed with dark fur, which brings into admirable relief the delicate hues of her complexion, and the graceful poise of her well-shaped head. The other portrait possesses more interest for an American spectator, as it is that of the celebrated Bonanza King, Mr. J. W. Mackay. This is also a three-quarter length, the gentleman being represented as seated in an easy and natural attitude with a small cane in one hand, while the other holds a glove. The strongly-marked and intelligent countenance is turned towards the spectator, and the keen eyes glance from under the bent brow with a penetrating gaze. This is one of the best masculine portraits that M. Cabanel has ever exhibited, as the delicate subtleties of his talent as a portrait-painter cause him generally to succeed better with the likenesses of ladies than with those of gentlemen. He is also engaged on a full-length portrait of the beautiful Mrs. Mackay, but the work is not yet sufficiently advanced to permit of its being shown. M. Cabanel has just finished a large picture representing 'Samson and Delilah,' and is now engaged on a life-sized *replica* of his 'Phèdre,' the original picture being, I believe, in the possession of Miss Catharine Wolff.

The Society of French Water-Colour Painters have just opened an exhibition of their works at the Durand Ruel rooms in the Rue Lafitte. It appears that this branch of Art, which has only recently assumed much prominence in France, has now become so important that its devotees, finding that they are comparatively neglected at the *Salon*, or rather that their works are swamped amid the multiplicity of oil-paintings, have resolved to organise a series of annual exhibitions on their own account. The present one is fully successful, and has attracted a great deal of attention

from the Parisian critics. The number of exhibitors is limited, comprising only some twenty names in all, but each artist is unrestricted as to the number of his contributions, which provides for the quantity of the works on view, while their quality is guaranteed by the fact that the list of exhibitors contains such names as those of Doré, Detaille, Heilbuth, Vibert, Lami, and Leloir. Detaille is represented by no fewer than nine works. Most of these are single figures of soldiers, painted with that combination of breadth and finish that characterises his gifted pencil. Two fans painted on pale-blue silk attract a great deal of attention. One of these represents a bevy of Prussian soldiers flying through the air by means of goose-wings attached to their heels, and each laden with a clock. A dapper Bavarian is carrying off a tall hall-clock, an officer has an elegant gilt timepiece in his hands, and a stout infantry-man bears away a chubby office-clock under his arm. Some of the Germans brandish clusters of watches, and one poor fellow at the end of the line has let his clock fall from his hands through the air, and is plunging after it headlong. The art where-with each variety of clock is adapted to the physiognomy of its bearer is very admirable, and the result is extremely amusing. The other fan shows the principal personages of the year 1878, beginning with Prince Bismarck, who is seated, smoking a pipe, on a huge roll of papers, marked "Chancellerie." Then we have Alexandre Dumas carrying over his shoulder a fork, on the end of which is stuck the half of a globe, inscribed "Le Demi-Monde." A dance of theatrical characters follows, and we distinguish among the personages Joan of Arc, the heroine of "Le Sphinx," Jupiter from "Orphée," "Madame l'Archiduc," etc., etc. Gustave Doré shows conspicuous with the largest-sized work in the exhibition, namely, the full-length portrait of an old lady in a black-silk dress, seated in a chair covered with crimson velvet, a striking and finely executed picture. Very fine too is his 'Giants,' showing a rocky pass with mountain-summits rising dark against the sunset sky. On the hill-slopes, and relieved against the sunset gold, stands a group of giant forms, awaiting the onslaught of a knight in armour, who rides headlong up the pass towards them, with lance in rest. A very pygmy is he in comparison to those towering, dusky figures. E. de Beaumont has sent five works, one of which, 'The Student's Door,' belongs to Alexandre Dumas. It represents a closed door at the head of a staircase, whose existence is indicated by the end of the knotted rope that serves as a balustrade. On the door are scrawled in chalk the words "C'est dommage—Marie," and the disappointed visitor has left behind another token of her presence in the shape of a rose, stuck just above the deer's foot, which, attached to a long cord, serves as a bell-pull. Another striking work from that artist's pencil represents an old woman in the act of telling the fortune of a barelegged little peasant-girl, while a tame rabbit beside the crone looks on with a comical stare. M. Louis Leloir's pictures are the very perfection of water-colour; they are, as delicate in finish and as rich in tone as the wing of a tropical butterfly. A dainty phantasy is the figure entitled 'Spring,' a nymph poised in air with diaphanous wings and draperies of russet and gold, while folded to her breast she holds a mass of flowers. Very superb in colour are the draperies and the Turkish carpets in the two pictures entitled 'The Tambourine' and 'The Dancer's Repose.' 'The Fan,' a full-length figure of a damsel in pale-yellow brocade, extended on a sofa, is also wonderful in colour, being almost wholly in neutral tints, yet admirable in warmth and richness. Eugène Lami exhibits some very striking illustrations for Molière's plays; and a 'Death of Cleopatra,' which last ambitious effort is not altogether successful. The figure of the dying queen is deficient both in beauty and in dignity. Vibert's sparkling pencil is wholly at home amid the mysteries of water-colour. His 'Cardinal reading Rabelais' is very expressive, and is warm and rich in tone. Very fine in colour too is his 'Champ de Repos,' which represents a quarrel between two scarlet-clad huntsmen, who have fallen to the earth in their struggle, and are wrestling together on the grass. A lunch-basket overset in the fray strews its contents on the ground. A fan, by the same gifted painter, bears the tragic title of 'Justice pursuing Crime.' It is a Japanese scene. A very small and very gorgeously-dressed child has smashed to pieces one of those nondescript porcelain dragons that figure so extensively in all collections of Japanese ware, and is sitting on the ground crying heartily. A lady in a rich orange robe stands behind him, and contemplates



the wreck. M. Lambert's 'Cats' are, as usual, perfect reproductions of the dainty parlour pets that he delights in painting. 'The Flowers' of Mademoiselle Madeleine Lemaire, the landscapes of M.

Français, and the contributions of MM. Heilbuth, Isabey, Worms, and Jacquemart, make up an exhibition of unusual merit and attractiveness.

LUCY H. HOOPER.

## THE BOSTON EXHIBITION.



THE second exhibition of the Art Club, in conjunction with that of the Boston Society of Architects, was held in the Art Museum building in the latter part of April, and extended into May. It was a much more ambitious display than any previous exhibition, and attracted general attention and praise. It was opened by an evening reception, at which Governor Talbot and other notabilities were present. The apartments were designated by the localities from which the various canvases came, and by the various branches of Art represented. There were three separate galleries; one for American Art, one for foreign Art, and one for crayons, water-colours, and drawings. The New York artists were largely represented in the former apartment. Chase exhibited a large figure-piece; Wyatt Eaton, his well-known picture, 'Harvesters at Rest'; R. C. Minor, two large landscapes; and other contributions were made by Winslow Homer, Louis C. Tiffany, Sartain, C. H. Miller, R. Swain Gifford, and George Inness. Fuller displayed a darkly-green wood-interior, and Chase a portrait of Duveneck the artist. An example of the Munich school, now so popular in this country, was supplied by Stone's portrait of a young man, three-quarters length, being ruggedly and forcibly painted. Hunt was not represented by his best efforts, the most notable of his contributions being a very natural, easy portrait of a lady. Vinton, also, showed a portrait of a lady, the drapery of which was especially worthy of note for its pleasant, graceful simplicity; and Staigg had two portraits, not in his best style. Porter exhibited a small cabinet picture; Miss Bartol a group of children; Hamilton Wild, a portrait; Otto Grundmann, a head; and Fuller, the striking portrait of a boy. The cattle-painters provided some good specimens of their branch of Art. Cole had a canvas entitled 'Sheep-Raising in Normandy,' which was better than most of his recent efforts, the grouping, drawing, and colouring, being done with exceptional skill. A cattle-piece by Robinson presented a fine contrast of light and shade; and a modest effort in the same specialty, by Thompson, 'Cattle on Marblehead Neck,' a study by Enneking, 'A Drove of Cattle on a November Morning,' the head of a bull by Hinkley, and a group of cows by J. B. Johnston, were observed with interest. Among those who contributed landscapes to the American department were Church, Inness, Appleton Brown, W. Allan Gay, W. T. Richards, Grant, DeBlois, Mrs. Darrah, Bellows, Oudinot, Bannister, Miss Knowlton, and Vedder.

Crawford and Brackett supplied fish-pictures, and Rogers and Morse dog-pictures; and there were marine views by Norton, Lansill, Halsall, and Bricher. The American gallery, in general, presented a better display of landscapes and marines, and was most noticeably deficient in notable portraits. The foreign gallery, in which was hung a collection for the most part loaned by private owners, afforded a brilliant display, especially of French paintings. Many of the most eminent modern foreign artists were represented by pieces worthy of their reputation. There were three or four Daubignys, in contrasted styles; several Corots, betraying the artist's very marked peculiarities; three of Dupré's strong interpretations of Nature; two cheerful scenes by Lambinet; one of Courbet's extremely rich landscapes, aglow with deep-green verdure, and a similarly effective picture by De Kock; two or three farm-scene pictures by Millet; a fine, youthful head by Couture; an attractive, full-length female figure by Kæmmerer; one of Rousseau's glowing sunlight canvases; a 'Dutch Door-yard,' by Jacque; one of Alma-Tadema's extremely careful and highly-wrought pictures; and pictures, too numerous to mention in detail, by Dieffenbach, Billet, Clays, Jourdan, Van Marcke, Von Thoren, Mauve, Bonnat, Auguste Bonheur, Bagniet, Burnier, Fromentin, and Roux. In the water-colour and crayon gallery were to be seen a water-colour by Diaz, pastels by Millet, a black-and-white by Doré, a water-colour by Vibert, and other attractive examples of the lighter branches of Art. A striking statue of General Burnside, by Bartlett, the Hartford artist, confronted one in this apartment; there, also, were observed a plaster *intaglio* head by Miss Carry Frazier, and several other plaster-works. In a fourth room were exhibited the illustrations of the Society of Architects, comprised mainly of drawings. The display of crayons was well arranged, supplied with good light-effects, and contained the drawings of the crayon-school of the Art Museum. These drawings were made from flats, casts, sketches, and studies in oil. The work of the carving and modelling school was also exhibited. A creditable display of needlework, though small, was made; the most notable examples of this art, perhaps, being those afforded by a screen by Mrs. Wheelwright, a pond by Mrs. W. G. Weld, and a curtain by Mrs. Maynard. Specimens of rich lacework were exhibited, and in the loan collections some gorgeous embroideries from Japan and Turkey, as well as from Western Europe, attracted attention. On the whole, the exhibition was one of the most brilliant and varied that Boston Art-lovers have been privileged to witness.

G. M. T.

## NOTES.

HAMERTON'S "LIFE OF TURNER."—Perhaps the best way to assist the reader to a just estimate of the desirableness or value of Mr. Hamerton's "Life of Turner" (Boston: Roberts Brothers) will be to point out that its primary object is not so much to furnish the reader with an adequate and satisfactory biography of a great and little-understood artist, as to provide the author with a convenient text from which to expound his theories concerning the nature, function, and limitations of Art. Mr. Hamerton repudiates the entire body of theories of the so-called pre-Raphaelite school, and holds that nothing can be more fallacious than the proposition that Art is the imitation of Nature. "The essentially artistic elements of a picture," he says, "may be comprised under the two heads of feeling and composition, neither of which is to be found in external nature, though it suggests both to the human spirit. Composition includes all colour arrangement, all combinations of light

and shade, all groupings and contrasts of selected and modified forms. Feeling, in Art, expresses itself *always* by the alteration of nature, by exaggerating and diminishing, by selecting and rejecting, by emphasis and accent. The art of a man of genius like Turner has much more in common with music than with photography. Even the enemies of painting, those who are hostile to it because they cannot understand it, do at least understand so much of it as this, that it is intensely artificial, that it is not nature." It is no doubt because Turner's method and practice so fully exemplify this doctrine that Mr. Hamerton undertook to write his life and emphasize its lessons. So little did Turner *imitate* nature that, of all the pictures painted after his genius had matured, scarcely one of them more than suggests the scene or the place from which it is named, and in none of them can there be found what the average person would recognise as a real resemblance. In the famous



study of 'Kilchurn Castle,' as Mr. Hamerton points out, there are—1. A river; 2. Kilchurn Castle; 3. A glimpse of the lake; 4. A great mass of mountain, which Turner calls the Ben Cruachan Mountains; 5. A mountainous distance. In no one of these details is there more than a suggestion of the actual scene. The river is totally altered from its real position relative to the castle and mountain; the castle is depicted in such a way as to show that Turner "utterly despises the most important features of the building; . . . there is no mountain to be seen bearing the most distant resemblance to that which he gives us" as Ben Cruachan, though the mountain of the picture was probably suggested by the real mountain as seen from another point of view; and as to the mountains in the remote distance, "they are a pure invention." The real artistic motive of the picture, as Mr. Hamerton points out, "was not Kilchurn, but the play of clouds about the crest of a Highland mountain, which mountain signified little." And as he treated Kilchurn, so he treated all similar subjects in his determination to avoid what he called being "mappy." Of the plate entitled 'Raglan Castle,' in the *Liber Studiorum*, the compiler of the "Burlington Catalogue" says: "There seems to be no warrant for giving the name *Raglan Castle* to this subject; it is said to have much more resemblance to Berry Pomeroy." Clearly Turner furnishes a most excellent text from which to expound what Mr. Hamerton considers the inherent and vital distinction between Art and Nature.

As to the biographical portion of the work, the author makes no pretence to having brought any new materials to the illumination of Turner's life and character, or even to having used all that has been accumulated by previous biographers. "I have not thought it right," he says, "to take all the plums out of Mr. Thornbury's book, which will still be consulted by those who are interested in Turner, but I thought there was room for another biography executed more at leisure. I have taken my time about this, and brought it gradually to its present form, believing that it omits nothing of essential importance." Complaint has been made on this score—that Mr. Hamerton did not attempt something in the way of original investigation—but to make such a complaint is to show a misapprehension of the evident fact that the book is primarily rather an exposition of an Art-theory than a biography. For the rest, it is sufficient to say that the work is written in Mr. Hamerton's inimitably charming and lucid style.

ART ALCOVE AT THE SOCIETY LIBRARY.—Mr. John Cleve Green's very handsome bequest to the New York Society Library has enabled the trustees to place this institution at the head of all others, perhaps, in the country in its Art department. A noble alcove for Art publications has been constructed immediately opposite the entrance of the library, which is closed by sliding doors, or, more properly speaking, a screen of open-work oak in the Japanese style, extending the entire length of the alcove, about eighteen feet. The depth of the alcove is about ten feet, by twelve feet in height. Opposite this screen is a bow-window filled with an *in memoriam* glass, bearing on a scroll the following inscription: "This Alcove was decorated as a Tribute of Friendship from Robert Lennox Kennedy." A male and female figure occupy the centre of the window, a small scroll over their heads bearing the words "Notitia. Prudentia." The four corners of the window are filled with the heads of Homer, Virgil, Dante, and Chaucer. At the right of the alcove on entering, a brass tablet is inserted in the wall, bearing the following record: "The Trustees of the New York Society Library, having received a donation of fifty thousand dollars from the estate of John Cleve Green, Esq., the interest of which is to be applied to the increase of the Library, have set apart this alcove, and placed this tablet, as a memorial of such munificence, January, 1878." A clock of French *faience* is inserted underneath; below it are the words "Cuncta suo Tempore," carved on a scroll on the wood. A beautifully carved compartment opposite is to receive Mr. Green's portrait.

The entire alcove is of carved oak. The marqueterie floor is of oak and black-walnut. The ceiling is panelled and beautifully decorated with gold and neutral colours, in a highly finished and artistic manner. Oak and plate-glass desks occupy three sides of the alcove. These desks are filled with choice collections of works on Art. An oak table and chairs in Queen Anne style furnish the centre of the alcove. Heraldic devices and publishers' book-plates decorate the arched entrance each side of the screen, beautifully reproduced in gold and neutral colours. Some of the devices are very old, dating back as far as 1518, 1522, 1538, 1546, 1551, and 1553. The book-shelves are filled with rare and valuable works on Art and architecture. Among them are to be found works in French on ceramics, ancient and modern, "Carrelages," "Émaillés," "Violet-le-Duc's" "Dictionnaire de l'Architecture," in ten volumes; Piranesi's "Ancient Architecture;" Pestolesi's "Vatican," in ten volumes; missals showing the cathedrals of Europe; "Spires and Towers of the Mediæval Churches of England," by Charles Wickes; a "Recueil de Faïences Italiennes," of the fifteenth, sixteenth, and seventeenth

centuries, a superb collection; a magnificent edition of Gruner's "Ornamental Art," with descriptive text by Emil Braun. This work embraces the best models of the classical epochs, illustrated by eighty plates. Shaw's "Illuminations;" "Manuscripts of the Anglo-Irish Race," by Westwood; a large edition of Strutt's "Dress and Habits of the People of England;" Waring's "Masterpieces of Industrial Art and Sculpture at the International Exhibition;" Digby Wyatt's "Industrial Arts of the Nineteenth Century, with Illustrations from the Crystal Palace Exhibition," a noble collection of the industrial Arts most brilliantly reproduced. The above works are examples of the way in which the Art Alcove is to be filled, not only with the handsomest but with the most thoroughly trustworthy works on Art. Mr. Green left his very handsome legacy for a book fund, half of the interest to purchase works on Art, half for the book fund for general circulation. The valuable books now in the alcove were purchased by Mr. Robert Lenox Kennedy in Europe during the past summer, and most of them, as well as the decorations and furniture of the alcove, are the gift of Mr. Kennedy.

THE BROOKLYN ART ASSOCIATION.—The thirty-eighth semi-annual exhibition of the Brooklyn Art Association was opened on the evening of the 21st of April, amid conditions not less favourable than usual, under the auspices of Mr. R. W. Hubbard, the President, and a large committee of ladies and gentlemen. About five hundred pictures were hung, many of them by artists well known throughout the country. Mr. F. A. Bridgman was represented by a large work called 'Allah, Allah, Achbar,' and representing a venerable, long-bearded Arab in a mosque, praying. He stands on a rug and lifts his eyes and arms devoutly. The sentiment is finely rendered, and the execution much in advance of that of this artist's works previously exhibited in this country. Another large picture was Mr. E. H. Blashfield's 'Emperor Commodus as Hercules leaving the Amphitheatre,' which for some time was conspicuous in Schaus's gallery in New York, and in which this young painter, now in Paris, gives promise of becoming celebrated. The subject, of course, suggests Gérôme, but the treatment is really remarkable in drawing and composition. It is pleasant to recognise the merits of an industrious and ambitious American in a French *atelier*. Mr. Blashfield deserves to be congratulated. A stormy marine, on the centre of the southern wall, served to remind the spectator that Mr. M. F. H. De Haas, who so often has contributed to the displays of the Brooklyn Art Association, is as vigorous and massive as ever in his handling of wave-forms. Delicacy and suggestiveness, however, are not important features of Mr. De Haas's productions. Mr. A. F. Bunner sent 'A Canal in Venice,' fine in atmospheric effects and in decorative qualities; Mr. L. C. Tiffany, 'A Scene in Duane Street, New York;' Mr. Charles H. Miller, 'The Roadside;' Mr. Sanford R. Gifford, a beautiful and mellow autumn landscape; Mr. George Inness, Jr., some cleverly-drawn cattle; Mr. J. H. Witt, who is best known as a portrait-painter, an interesting landscape; Mr. C. E. Dubois, 'A Venetian Marine;' Mr. F. M. Boggs, a clever street-scene in New York; Mr. A. H. Wyant, 'The Path to Chapel Pond, Adirondacks;' and Mr. Ludwig Blume, 'A German Country Circus,' where a frightened peasant is trying to ride a vicious mule around the ring. This painting displays unusual originality and simplicity. It is interesting to note that, although the National Academy Exhibition is open, there are plenty of pictures for the Brooklyn Association's exhibition also. Indeed, so prolific and many are the studios, that several other exhibitions might be organised out of what is still waiting to be seen.

"THE AMERICAN ART GALLERY" is a new and most important departure in the interest of Art. It has long been felt that American painters were, during the extended period between the exhibitions of the Academy, without an adequate means of reaching the public, the galleries of the dealers being for the most part given up to imported pictures. This is now changed, and changed in a ripe and admirable manner. Messrs. Moore and Sutton have taken Kurtz's Gallery, in Twenty-third Street, and, with an additional room, opened them as a permanent gallery and sales-room for American paintings and works of Art. The initiative took place on Monday, May 3rd, and the opening was most auspicious, many persons going so far as to say that it was the best exhibition of exclusively American pictures, for its size, that had been seen in New York for many years. This we cannot fully second, but there were, and are, many excellent pictures in the collection, the interest of which is enhanced by a loan collection of pottery, porcelain, and other objects of Art. Among the artists represented are Inness, De Haas, Brown, Wyant, R. Swain Gifford, Edward Moran, Colman, Dielman, Thomas Moran, S. R. Gifford, Bricher, Cropsey, Eastman Johnson, McEntee, Whittredge, Wordsworth Thompson, La Farge, Charles Miller, Bellows, Bristol, Beard, Guy, Quartley, and W. T. Richards. The most notable pictures are—or were at the opening, for an exhibition of this kind necessarily changes almost daily—a coast-



scene by W. T. Richards; a Normandy picture, entitled 'The Toilers of the Shore,' by Edward Moran; 'The Wings of the Morning,' by J. McEntee; 'The Mosque of Mohammed Ali at Cairo,' by R. Swain Gifford; and landscapes by Wyant, Colman, and Bristol. The rooms are well lighted, agreeably fitted up, and will prove a marked addition to the Art features of the metropolis, while it cannot fail to be of great benefit to American Art, which hitherto has been almost shut out from the general public except for a brief period each spring.

MR. J. Q. A. WARD'S colossal equestrian statue of General George H. Thomas was on private exhibition in New York previous to its removal to Philadelphia for casting in bronze. It was received with extraordinary favour by newspaper critics and laymen. It is about thirteen feet high from the plinth, the figure of the rider being nine feet and ten inches, and is intended by the Society of the Army of the Cumberland, who ordered it of Mr. Ward, to commemorate their appreciation of their late commander's patriotic valour. The verdict passed upon its artistic merits in the leading journals of New York City, while singularly unanimous and eulogistic, does not exceed the limits of justness and candour. The general is firmly seated upon a thoroughbred Kentucky stallion, his left hand holding the reins, and his right suspended by his side, and grasping the rim of his felt hat. His face, imperturbed and even majestic, is turned towards the enemy, whom one may suppose him to be viewing from the crest of a hill which his steed has just ascended, the sight affecting the animal much more vigorously than his master, his nostrils being dilated, his head uplifted, and his body excited to the extremity of his bushy tail. The modelling is extremely learned and subtle in the case of both horse and rider; and the simplicity of the treatment is noticeable—there is so little show of military millinery and equipment. All this tends to unity of impression, and the most notable feature of the work is the skill with which the artist has made the general's head the central object of attention. To it all other parts converge their force; and, calm as it is, the fiery mien of the war-horse does not tend to lessen its importance, or imperil its function as the key-note of the whole plastic structure. Mr. Ward has given four years to this work, and in it has excelled not only himself, but also, we think, every other American sculptor who has made an equestrian statue. It will be erected in the city of Washington, and for generations will reflect honour upon the soldier whom it commemorates and the artist whom it expresses.

THE FIFTIETH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF FINE ARTS was opened in Philadelphia on the 28th of April. It contained works from artists of that city and other cities, and also most of the pictures recently in the Society of American Artists' Exhibition in the Kurtz Gallery, New York—principal among the latter being the canvases of Messrs. R. Swain Gifford, Frederick Dielman, Walter Shirlaw, W. M. Chase, J. Alden Weir, W. Sartain, Duveneck, Sargent, Eakins, Wyatt Eaton, L. C. Tiffany, Samuel Colman, J. C. Beckwith, W. G. Bunce, T. W. Dewing, C. E. Dubois, Frank Fowler, W. M. Hunt, George Inness, George Inness, Jr., Bolton Jones, John La Farge, H. D. Martin, A. H. Thayer, E. M. Ward, A. H. Wyant, and J. W. Twachtman. The students of the Academy made an interesting and unique display. It seems to be the general opinion that the venerable institution never had a more creditable spring exhibition—one more representative of the best that is doing in American studios. One of the galleries was filled with works in black-and-white. Mr. P. F. Rothermel's paintings were, 'Homer reciting his Poetry,' and 'Hector parting with Andromache,' and Mr. George C. Lambdin's, 'A Portrait of a Gentleman,' and 'A Portrait of a Young Lady.' Mr. Victor Nehlig sent a portrait of M. Camille Piton. . . . On the 29th of April Mr. D'Huyvetter began the sale of an important collection of pictures in the Scott Art Galleries. The artists, mostly Belgian and Dutch, were principally Damschroeder, Rosenboom, Boogard, De Koningh, Janssens, Rösiers, Portielje, Van Leemputten, Verschurr, Kuwasseg, and Carabain.

VIENNA EXHIBITION.—The tenth annual exhibition of the Vienna Künstlerhaus was opened by the Austrian Emperor, with more than usual ceremony, on account of the celebration of its first decade. But in spite of this circumstance, the show it makes is, according to the London *Academy*, a poor one, "remarkable chiefly for the absence of several popular painters who are wont to contribute to it. Neither Makart, Munkacsy, Gabriel Max, nor Defregger is present this year, these artists probably reserving their works for the coming exhibition at Munich. One of the chief interests of the exhibition is, perhaps, a Saal devoted entirely to the works of the painter Kurzbaumer, who has lately died. Some thirty-nine of his pictures and sketches are shown, and command great attention. The plastic works exhibited are, unlike the pictures, of more than usual worth, Tilgner being seen in great force, and the statues of Michael Angelo by Wagner, and of Albrecht Dürer

by Schmidgruber, being at length executed in marble and set up in the vestibule."

PAINTING BY PROFESSOR MULLER.—A feature of the exhibition at the French Gallery, London, is Professor L. C. Müller's large canvas whereon he has represented the 'Market-place, Cairo,' a picture which the Austrian Government loaned the Director of the French Gallery. "In the great open place," says a London journal, "we see all manner of people assembled (with camels interspersed), buying, selling, playing, begging, with all the usual life and variety seen even in Western lands under like conditions, only here we have the broad, bright daylight of the East, and the swarthy face and lithe limbs of the half-naked children of the sun. The scene altogether is of a very realistic nature, and must have been studied on the spot. The time the learned Vienna professor must have consumed in painting it may be judged by how long it takes the ordinary visitor to go over leisurely and satisfactorily the many details he combines so skilfully and works into a pictorial whole."

PAINTINGS BY COUTURE.—According to a Richmond journal (*The State*), there are several paintings by Couture in that city. "Three of them are owned by the sculptor, Edward V. Valentine, who was a pupil in the life-school of the distinguished painter at Paris. There are a full-length, life-size study of 'An Italian Bagpipe-player,' a study in oil of a female head for his picture of 'The Reapers,' and a study in crayon for his picture of the boy blowing soap-bubbles, which is now in the collection of a lady in New York. The other works are owned by Professor William W. Valentine. Among them is a crayon study of the head of 'The Judge,' made for Couture's picture, which was exhibited in the Metropolitan Museum in New York. The others consist of drawings which were made for the celebrated paintings in the church of St. Eustache, in Paris."

CAMILLE PITON, Principal of "The National Art Training School" in Philadelphia, is issuing through Messrs. Wiley and Son, of New York, a series of folio albums, which he calls "China-Painting in America." Album No. 2, which is now before us, is devoted to Japanese Art, and consists of a great number of designs after the manner of Japanese artists, in birds, flowers, and the human figure, for decorative work on china. The descriptions that accompany the designs are clear and definite, and the comments upon the resources of Japanese Art for purpose of ornamentation are well set forth. For amateurs in china painting, the work is suggestive and instructive.

AMERICAN ARTISTS have been earnestly invited to send contributions to the International Exhibition of Fine Arts which will open in Munich on the 20th of July next. In order to increase their facilities, the time for receiving works has been extended to the middle of July. A jury of artists, selected by artists in Munich, will constitute the committee on admissions, to whom all works offered will be submitted. Special arrangements have been made to get pictures from the Paris *Salon*, which closes on the 30th of June. Further information may be obtained from Herr Conrad Hoff, chairman of the Executive Committee of the International Exhibition of Fine Arts, Munich, Germany.

A LITTLE work, entitled "Ruskin on Painting," which has appeared in "Appletons' New Handy-Volume Series," consists of a biographical sketch of Ruskin, and a series of extracts, under proper heads, from "Modern Painters," selected consecutively so as to present the main argument of that work, with the exception of those special discussions which are intelligible only by means of elaborate engravings. This volume is an excellent introduction to Ruskin to those who may wish to exhaust the great Art-critic's writings, and to others it gives a tolerably fair idea of the scope of his argument and criticism.

THE SPRING EXHIBITION of the works of Michigan artists began in Detroit about the middle of April. The water-colours and crayon drawings were unexpectedly creditable and abundant, the contributions of Messrs. Robert Hopkin and W. Mylore being especially spoken of. Mr. James D. Fillians sent a bust of Charles Sumner. Landscapes in oil by Messrs. Eaton, Hopkins, and Smith, received much attention.

THE officers of the Pittsburg Art Association of the present year are: President, A. S. Wall; Vice-Presidents, C. M. Johns, Mrs. Walter Marshall; Treasurer, Miss Agnes C. Way; Secretary, Miss Emily C. Oakley; Executive Committee, W. H. H. Alger, Martin Leisser, and John C. Bragdon.

THE sixth part of Planche's "Historic Costumes" has just been published, J. W. Bouton being the American agent. We have formerly commented upon the great beauty of the coloured plates in this work, and its comprehensive character. In its own department it is a model of beautiful execution.



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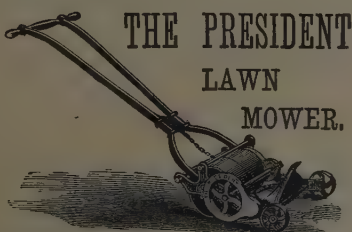
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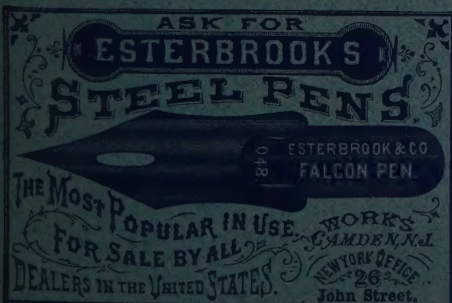
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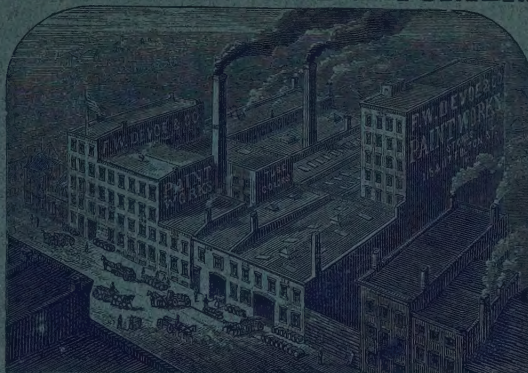
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AMOUNT OF NET CASH ASSETS JANUARY 1, 1878.....**\$34,452,905 29**

### REVENUE ACCOUNT.

Premiums received and deferred.....	\$6,121,856 04		
Less deferred premiums January 1, 1878.....	396,289 26	\$5,725,566 78	
Interest received and accrued.....	2,264,560 48		
Less interest accrued January 1, 1878.....	315,895 35	1,948,665 13	7,674,231 91
			<b>\$42,127,187 20</b>

### DISBURSEMENT ACCOUNT.

Losses by death, including Reversionary additions to same.....	\$1,687,675 61		
Endowments matured and discounted, including Reversionary additions to same.....	673,051 74		
Life annuities and reinsurance.....	231,005 29		
Dividends and returned premiums on canceled policies.....	2,288,674 25		
Commissions, brokerages, agency expenses, and physicians' fees.....	518,809 94		
Taxes, office and law expenses, salaries, advertising, printing, etc.....	417,258 78		
Reduction of values on United States and other stocks.....	88,635 00		
Profit and loss account.....	8,568 98	5,913,679 59	
			<b>\$86,218,457 61</b>

### ASSETS.

Cash in bank, on hand, and in transit (since received).....	\$932,839 43		
Invested in United States, New York City, and other stocks (market value \$15,415,105.34).....	14,791,267 72		
Real estate.....	4,582,270 42		
Bonds and mortgages, first lien on real estate (buildings thereon insured for \$12,860,000, and the policies assigned to the Company as additional collateral security).....	14,364,158 43		
* Loans on existing policies (the reserve held by the Company on these policies amounts to \$3,225,000)....	621,984 93		
* Quarterly and semi-annual premiums on existing policies, due subsequent to January 1, 1879.....	379,839 09		
* Premiums on existing policies in course of transmission and collection (estimated reserve on these policies, \$590,000; included in liabilities).....	146,834 75		
Agents' balances.....	88,036 91		
Accrued interest on investments to January 1, 1879.....	306,225 93		
			<b>\$36,213,457 61</b>

\* A detailed schedule of these items will accompany the usual annual report filed with the Insurance Department of the State of New York.

Excess of market value of securities over cost.....623,837 62

**CASH ASSETS, January 1, 1879.....\$36,837,295 23**

Appropriated as follows:

Adjusted losses, due subsequent to January 1, 1879.....	\$399,486 68		
Reported losses, awaiting proof, etc.....	180,993 39		
Matured Endowments, due and unpaid.....	19,601 07		
Reserved for reinsurance on existing policies; participating insurance at 4 per cent., Carlisle, net premium; non-participating at 5 per cent., Carlisle, net premium.....	32,369,333 40		
Reserved for contingent liabilities to Tontine Dividend Fund, over and above a 4 per cent. reserve on existing policies of that class.....	1,041,456 87		
Reserved for premiums paid in advance.....	14,987 18	34,025,858 59	
Divisible surplus at 4 per cent.....		2,811,436 64	

**\$36,837,295 23**

**Surplus, estimated by the New York State Standard at 4 1-2 per cent., over.....\$6,500,000 00**

From the undivided surplus of \$2,811,436.64 the Board of Trustees has declared a Reversionary dividend to participating policies in proportion to their contribution to surplus, available on settlement of next annual premium.

During the year 5,082 policies have been issued, insuring \$15,949,986.

Number of policies in force Jan. 1, 1876, 44,661.  
 Number of policies in force Jan. 1, 1877, 45,421.  
 Number of policies in force Jan. 1, 1878, 45,605.  
 Number of policies in force Jan. 1, 1879, 45,005.

Amount at risk, \$126,132,119.  
 Amount at risk, 127,748,473.  
 Amount at risk, 127,901,887.  
 Amount at risk, 125,232,144.65.

Death-Claims paid 1875, \$1,524,815	Income from Interest, 1875, \$1,870,658	Divisible surplus at 4 per cent. Jan. 1, 1876, \$2,499,656
Death-Claims paid 1876, 1,547,648	Income from Interest, 1876, 1,906,950	Divisible surplus at 4 per cent. Jan. 1, 1877, 2,626,816
Death-Claims paid 1877, 1,638,128	Income from Interest, 1877, 1,867,457	Divisible surplus at 4 per cent. Jan. 1, 1878, 2,664,144
Death-Claims paid 1878, 1,687,676	Income from Interest, 1878, 1,948,665	Divisible surplus at 4 per cent. Jan. 1, 1879, 2,811,436

### TRUSTEES.

MORRIS FRANKLIN,	JOHN MAIRS,	WILLIAM A. BOOTH,	EDW. A. WHITEMORE,	WILLIAM BARTON,
ROBERT B. COLLINS,	DAVID DOWS,	WM. H. APPLETON,	H. B. CLAFLIN,	HENRY TUCK, M. D.,
CHAS. WRIGHT, M. D.,	HENRY BOWERS,	EDWARD MARTIN,	LOOMIS L. WHITE,	WILLIAM H. BEERS.
J. F. SEYMOUR,	JOHN M. FURMAN,	S. S. FISHER,	GEORGE A. OSGOOD,	
THEODORE M. BANTA, Cashier.				
D. O'DELL, Superintendent of Agencies.				
CHARLES WRIGHT, M. D., Residence, 109 E. 26th St.,				
HENRY TUCK, M. D., Residence, 15 E. 31st St.,				

} Medical  
 } Examiners.

**MORRIS FRANKLIN,**  
*President.*  
**WILLIAM H. BEERS,**  
*Vice-President and Actuary.*